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James Kallembach's Antigone: A Conductor's Guide

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**JAMES KALLEMBACH'S *ANTIGONE*:
A CONDUCTOR'S GUIDE**

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

Dominique Petite

B.M.E., Florida State University, 2002

M.M.E., Florida State University, 2005

May 2020

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I dedicate this dissertation to my family because it required:

My mother's work ethic and stubbornness

My father's goal of continuous learning and the writing skills he taught me

My husband's support of my doctoral study and desire to enter academia and *all* the sacrifices he made for me to attain my goals

My son's strengthening of my resolve when he repeatedly made me question my commitment to this degree

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ABSTRACT

James Kallembach's music has been premiered by acclaimed choral groups such as Seraphic Fire and Lorelei Ensemble. It is a commission by the latter that this dissertation explores. In 2015 Lorelei Ensemble commissioned Kallembach to write a piece for Lorelei Ensemble's "Witness" program, on the subject of martyrdom as it was conceptualized in ancient and modern times. Kallembach set the Sophocles play, *Antigone*, with interpolated texts from Sophie Scholl and pamphlets from the White Rose, a group dedicated to resisting the Nazis in Germany during the Second World War. The composition is a forty-minute oratorio for SSSSAAAA choir and four cellos.

This dissertation is a conductor's guide to Kallembach's *Antigone*. To meet these ends, chapter one explores the genesis of the commission through interviews with the composer and main commissioner (Lorelei Ensemble's artistic director, Beth Willer), followed by chapter two's exegesis of the texts. The original play by Sophocles, as well as Jean Anouilh's adaptation are discussed, along with a biographical sketch of Sophie Scholl and an introduction to the White Rose. Since Kallembach also served as librettist for *Antigone*, his insight into the selection of texts and authors is explored. Chapter three focuses on a musical analysis of the work and discusses the integration of text and music. Chapter four offers suggestions for conductors for the preparation and performance of this work. Since Beth Willer gave the premiere of *Antigone*, her insight is also included.

INTRODUCTION

A conductor benefits greatly from reading previous scholarship when preparing a piece for performance. One of the barriers to programming new compositions is the lack of preparatory resources, including previous interpretations and conductors' anecdotes about the preparation and performance of the work. While it can be exciting to dive into uncharted territory, it can also be overwhelming to “start from scratch” with unfamiliar texts, composers, and compositions. Scholarship focusing on new works by promising composers is, therefore, vital to support current composers and encourage conductors to program these works.

The majority of extended choral works are scored for mixed ensembles. It is not an easy task to find advanced multi-movement treble literature. It is still harder to find composers whose understanding of adult treble voices results in quality repertoire highlighting the unique timbre of these ensembles. By studying and performing the works of composers who successfully honor soprano/alto ensembles, we promote the future composition of this literature.

James Kallembach is a composer and the Director of Choral Activities at the University of Chicago. While he has received commissions from well-respected ensembles, there is no available scholarship on his work. An investigation of Kallembach's writing in terms of melody, harmony, rhythm, and text setting provides insight into his compositional style and aids conductors in their interpretive decisions when preparing his compositions.

Background of the Texts

Kallembach's *Antigone* began as an exploration of martyrdom. He included texts from the Sophocles play, the writings of Sophie Scholl, and the White Rose pamphlets. In addition to the original play by Sophocles, there is a French adaptation by Jean Anouilh, written during the Nazi occupation of France in the Second World War. Though Kallembach specifically mentions

the Sophocles play, it is important to note the distinctions between the two Antigone plays, since readers may be more familiar with Anouilh's play. Sophocles focuses on Creon's character and his responsibility to the state, while Anouilh centers on Antigone's resistance to the unjust ruler who has taken command in the absence of her father and brothers.

The plot of the tragedy is unchanged between the two versions. Antigone's brothers have killed each other in battle over which brother will rule the kingdom of Thebes. Their uncle, Creon, has assumed the throne and declares one brother, Eteocles, a war hero and the other brother, Polyneices, a traitor. Creon arranges for the hero to have an honorable funeral but decrees that the traitor's body be left unburied. The Greeks believed that the soul of an unburied body could not travel to the afterlife. Antigone decides to defy her uncle's order and bury her brother's body, and asks her sister Ismene to help. Ismene will not disobey the law and reminds Antigone that the punishment is death. Antigone chooses to bury her brother and is discovered in the act; Creon has her arrested and sentences her to death by entombment. While entombed, she hangs herself. Her fiancé, Haemon (Creon's son) discovers her body and kills himself. His mother, the queen, also commits suicide upon hearing the news of her son's death. Creon thus loses his entire family.

Sophie Scholl, who was a student in Munich in the 1940s, is the parallel protagonist in Kallenberg's oratorio. She and her brother, Hans, formed a group known as the White Rose. The White Rose distributed pamphlets urging Germans to resist the Nazis. The Nazis executed Sophie, Hans, and several other members of the White Rose after they were apprehended distributing the pamphlets on the campus of the University of Munich. After extensive interrogations by the Nazis, Sophie and the other White Rose members had their death sentences carried out by guillotine.

Both Sophie Scholl and Antigone (though the latter is a fictional character) were punished for resisting what they believed to be unjust laws. Although they both initially acted in secret, they came to defy the state openly, all but forcing their states to martyr them. They also accepted their fates, without attempting to escape death. Kallembach's choice to juxtapose the lives of these two women highlights the timelessness of standing up for what one believes.

Delimitations

While it is necessary to understand the texts which are set, it is beyond the scope of this document to provide exhaustive literary analysis of the writings excerpted in *Antigone*. Other than an overview of *Antigone*'s plot and the French adaptation, this dissertation's focus is the musical treatment of the texts.

Also, suggestions for rehearsal and performance do not include detailed discussion of cello technique. General stylistic considerations in terms of articulation, dynamics, and interpretation account for the majority of the performance practice discussion regarding the instruments scored. Chapter four concentrates on issues of vocal performance and conductor techniques.

Throughout this document, the term "women" will be used, since *Antigone* was written for a women's ensemble. The character, Antigone, is a woman, and her gender role is essential to her actions in the play as well as to Creon's response to her lack of obedience. The phrase "advanced treble literature" will also be used in this document, since it is more inclusive of singers who may or may not identify as female. Other than to state the author's opinion that *Antigone* is not appropriate for children's voices due to the range and techniques required to sing it, the author acknowledges that performing forces fall under the purview of each conductor.

It is socially responsible for the choral profession to provide a diverse array of ensembles

to accommodate singers of all backgrounds and skill levels. Each type of ensemble is unique, offering an experience that cannot be obtained in a different kind of ensemble. Women's choir is an integral part of the choral field, and its importance cannot be overstated. The phrase "advanced treble literature" is not meant to exclude the traditional women's choir, as this would be an unfortunate result of the use of inclusive language.

Sources

The full score for *Antigone* was provided by the composer.¹ The libretto was included in the program notes from Lorelei Ensemble's June 2017 premiere of the piece.² The Sophocles play is contained within Whitney J. Oates and Eugene O'Neill Jr.'s edition.³ The Anouilh adaptation is translated by Lewis Galantière.⁴ For background on Sophie Scholl, the writings of Frank McDonough, an internationally acclaimed expert on the Third Reich, are the main reference.⁵ As vital sources of information, the composer and the commissioning conductor—who gave the premiere of the piece—were interviewed.

Method

The musical analysis includes discussions of melody, harmony, rhythm, texture, and form. Julius Herford's method of bar analysis is utilized to study each movement.⁶ The relationship between music and text is explored through the lens of Ernst Kurth and Steve

1. James Kallembach, *Antigone*, 2017.

2. Beth Willer, program notes, Lorelei Ensemble, 10-11 June 2017.

3. Sophocles, *Antigone*, in *7 Famous Greek Plays*, translated by R.C. Jebb, edited by Whitney J. Oates and Eugene O'Neill Jr., (New York: Vintage Books, 1950), 183-234.

4. Jean Anouilh, *Antigone*, in *Five Plays*, translated by Lewis Galantière (New York: Hill and Wang, 1986), 1-54.

5. Frank McDonough, *Sophie Scholl: The Real Story of the Woman Who Defied Hitler* (Stroud, Gloucestershire: History Press, 2010).

6. Harold Decker and Julius Herford, *Choral Conducting Symposium*, 2nd ed., (Englewood Cliffs, NY: Pearson, 1988).

Larson's theory of "Energetics."⁷

Chapter four includes sections on pedagogical and artistic considerations. Assuming the singers will not individually prepare their music, suggestions for teaching the music are provided, including rehearsal strategies for bringing the priorities of the score to life. The suggestions in this dissertation represent the author's opinions after thorough analysis and research but are not presented as the definitive interpretation of Kallembach's *Antigone*. Readers are encouraged to explore the work, to program it, and to continue scholarship on this and other advanced treble choir literature.

7. Lee Rothfarb, "Energetics," in *The Cambridge History of Western Music Theory*, edited by Thomas Christensen (Cambridge: Cambridge University Press, 2002), 927-55.

CHAPTER 1. THE COMMISSION

James Kallembach, Director of Choral Activities at the University of Chicago, is an active composer of music for choirs and chamber ensembles. He grew up on a farm in rural Illinois, and his early experiences with music came from public television, movies, classroom general music, and church. Seeing their child's positive response to the music of Bach in a church service, his parents enrolled him in piano lessons at age five. Kallembach studied music at Indiana University, where he majored in composition and piano. He continued at Indiana, earning an M.M. and D.M. in choral conducting. In addition to his composition teacher, Sven David Sandström, Kallembach's writing is influenced by John Williams and Stephen Sondheim. Dr. Kallembach is inspired by chant and the music of Palestrina, Schütz, Bach, Howells, and Britten. He is self-published, and his works are available on his website, www.jameskallembach.com.

Beth Willer, founder and director of Lorelei Ensemble, is committed to commissioning new works. In her words: "I think... commissioning new music...is the responsibility of anyone that wants to call themselves an artist. I don't ever just want to be a performer. I want to be an artist. I want to be creating new things."¹ Through Dr. Willer's leadership, Lorelei Ensemble has commissioned works from many composers, including Carson Cooman, Sungji Hong, Shawn Kirchner, Mary Montgomery Koppel, Anita Kupriss, and Timothy Takach. Along with composing for Lorelei, Carson Cooman had an administrative role and served on its board early in the ensemble's history. Cooman is a "fan" of Kallembach's work and offered additional funding to support the commissioning of *Antigone*.²

1. Beth Willer, interview by author, Lewisburg, December 9, 2019.

2. Ibid.

Lorelei Ensemble is an eight- to nine-voice women's ensemble aiming to—in Willer's words—"redefine what a person comes to expect from an experience singing with all treble voices, and to really think about how unique that experience is and what the breadth of sounds are that we can make."³ Willer grew up thinking that treble ensembles were second-tier choirs—below mixed groups in the traditional ensemble hierarchy. Her experience, unfortunately, reflects the relatively common perspective in the majority of American choral cultures.⁴ She credits a transformative experience in Sandra Peter's treble at Luther College for changing her thinking about the status of soprano-alto ensembles.⁵ Willer started Lorelei Ensemble to "elevate work of the women's chorus to a higher level."⁶

Willer met James Kallembach in Chicago when she was on tour with the Radcliffe Choral Society of Harvard University. The two kept in touch and discussed collaborating on a project. In the spring of 2015, they decided to do a piece with the theme of martyrdom. They discussed the story of Antigone for the libretto. Kallembach appreciates classical literature and often combines ancient and modern texts in his compositions. He originally considered writing a passion according to Mary from the Apocrypha, but the text did not appeal to him. His friend, Elisabeth Marshall, brought his attention to Sophie Scholl. Still thinking in terms of a passion, he shifted to the idea of a passion according to Sophie Scholl. He was uncomfortable, however, conflating Sophie Scholl's execution by the Nazis with the martyrdom of Jesus. Sophie Scholl's relationship with her brother was reminiscent of Antigone's loyalty to her brother, leading Kallembach and Willer to the idea of interweaving the stories of Antigone and Sophie Scholl.

3. Zoë Madonna, "Beth Willer: Exploring Roles and Expanding Possibilities with Lorelei Ensemble," National Sawdust Log, February 1, 2018, accessed January 4, 2020, <https://nationalsawdust.org/thelog/2018/02/01/beth-willer-exploring-roles-and-expanding-possibilities-with-lorelei-ensemble/>.

4. Jill Wilson, "Advancing the Status of the Treble Ensemble: Choral Educators' Views on the Status of Treble Choral Ensembles," *G.E.M.S. (Gender, Education, Music, and Society)* 6, no. 1 (September 2013): 1-4.

5. Madonna, Sawdust interview.

6. Ibid.

The “*Ecce quomodo moritur*” in the first and last movements of *Antigone* is the vestige of Kallembach’s original idea of writing a passion. Kallembach is drawn to this Latin text, which comes from Jacobus Handl’s funeral motet (“Behold how the righteous one dies, and no one understands”).

In addition to their June 2017 premiere, Lorelei Ensemble did residencies at Harvard University with the Radcliffe Choral Society, and Bucknell University, where Willer is the Director of Choral Activities. Kallembach was struck by the effect of seeing college women—who were the same age as the protagonist—sing Sophie Scholl’s words. Willer ensured her students did not get “caught up in just the *doing* of the piece,” and helped them empathize with the characters.⁷ At Bucknell, in particular, the students were familiar with the Antigone story because it was the campus-wide required reading for first-year students. Kallembach’s work offered the students a new perspective and also gave the ancient Greek play more relevance through the parallels with the more contemporary Sophie Scholl.

When Lorelei was in residence at Bucknell University, one of the discussion topics was “What constitutes a martyr?” While some may take issue with calling Antigone a martyr, since her actions could be seen as rash, based on familial obligation, and thus not grand in scale, Kallembach noted the similarities between Antigone and Sophie Scholl’s interest in “natural justice” over a “civil or imposed, connived justice,” as well as both women’s sense of obligation to resist an unjust government.⁸ Both women could have easily chosen obedience, but, instead, they felt compelled to act. The similarities between the two are even more striking when comparing Sophie Scholl’s letters with Antigone’s lines.⁹ Kallembach structured his oratorio to

7. Willer, interview.

8. James Kallembach, interview by author, November 22, 2019.

9. *At the Heart of the White Rose: Letters and Diaries of Hans and Sophie Scholl*, ed. Inge Jens, trans. J. Maxwell Brownjohn (Walden, New York: Plough Publishing House, 2017).

highlight the similarities between the two characters. The arc of the piece follows Antigone's story, with Sophie's writings and pamphlets from the White Rose Movement interpolated. Kallembach used the word "seamless" to describe his transitions between the different authors. Willer admitted when she was first going through the score that she was not always sure where Antigone's voice stopped and Sophie's began.

Though Kallembach wrote *Antigone* specifically for Lorelei Ensemble, he composed it in such a way that it could still be accessible to other groups. Most of the writing employs three- or four-part textures. In the fifth movement, which has twenty-three measures of *a cappella* singing before the cellos re-enter, Kallembach provided optional cello cues to aid intonation. Willer pointed out that the cello cues can improve singer confidence during the exposed, four-part fugal counterpoint.

The cello quartet was Willer's idea. Due to the significant overlap in vocal range between sopranos, mezzo sopranos, and contraltos, she felt that a traditional string quartet could be "lost" in the tessitura of the singers. The low range of the cellos creates a "bed," allowing the singers to access a "freer, more open... resonant sound."¹⁰ She also felt that the cellos would allow Lorelei to achieve a different kind of drama than their *a cappella* works, as the richness of the cello timbre could evoke the dark, weighty nature of the libretto. "I think part of the reason... cello is so ideal... is because it has such an amazing range, and it mimics a vocal range, and ability to go into sort of 'falsetto' in a way that no other stringed instrument can."¹¹

The cellos act as a consort, largely avoiding voice crossing. Kallembach organized the instrumental writing "to give each cello its own job so they understood that job throughout the

10. Willer, interview.

11. Ibid.

piece.”¹² Other than a few harmonics in movement twelve, Kallembach avoided the cello’s high register “so it really does sound low and gritty all the time.”¹³ Rather than personifying the cellos, Kallembach often uses the cello line to offer commentary on the text: “That happens a lot in Creon’s speeches especially, because Creon is saying very nice things, but the cellos sound terrible... there’s the one part where they’re doing the scratch tone and it’s kind of scary.”¹⁴

Though Willer chose the cellos, Kallembach decided the voices should start the piece alone. He intended the atmospheric opening theme to be recognizable, as he quotes it throughout the piece and uses it in the last movement for Sophie’s dream. It was also meant to set the tone for Antigone’s and Sophie’s stories. The dreamlike quality pairs with Sophie’s retelling of the dream she had about her brother. The dream music at the beginning is analogous to the dream of a happy life when Sophie was a child—before she knew of the evil of the Nazis. Kallembach notes the importance of remembering that Sophie was an ordinary person—not a two-dimensional “superhero.” She lived an ordinary life and made the extraordinary choice to resist the national government. “It’s the idea that people are people and the more that we turn them into archetypes that can be wasted, the more that we don’t realize just how deep the tragedy is.”¹⁵

12. Kallembach, interview.

13. Kallembach, interview.

14. Ibid.

15. Ibid.

CHAPTER 2. TEXTUAL ANALYSIS

Before an exegesis of the oratorio's text, it is important to understand the plot of *Antigone*. James Kallembach constructed the libretto from the original Greek play; however, the understanding of many readers may be influenced by their familiarity with the French adaptation by Jean Anouilh. As such, both versions of the play are summarized below, followed by background on Sophie Scholl and the White Rose.

Text Sources

Sophocles

Sophocles wrote three plays on the Theban tragedy surrounding Oedipus in the middle of the fifth century, BCE. *Antigone* is the final part of the trilogy and involves the children of Oedipus and Jocasta: their sons, Polyneices and Eteocles, and their daughters, Ismene and Antigone, as well as Creon, the current king of Thebes, and his son, Haemon.

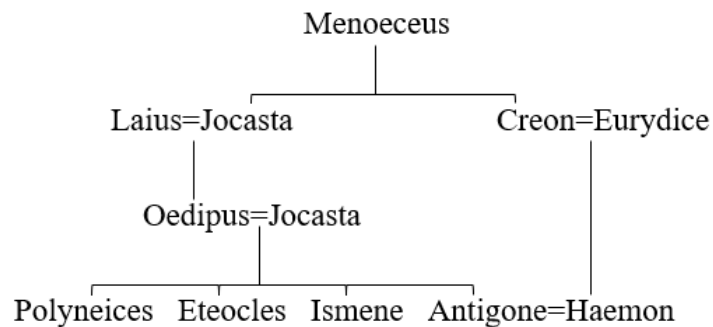


Figure 2.1. Genealogy of Antigone

Prior to the beginning of the play, Oedipus died, and a civil war broke out in Thebes to gain power of the city. Polyneices and Eteocles were on opposing sides of the war and killed each other in battle. Creon, their uncle, became king of Thebes, declared Eteocles a hero for dying in battle to protect Thebes, and provided him honorable burial rites. He then declared

Polyneices a traitor for his part in the civil war. As a traitor, Polyneices is stateless, and Creon ordered his body to remain unburied—to rot and be eaten by scavengers. This form of defilement is significant because the ancient Greeks believed an unburied body’s soul could not travel to the afterlife. Creon meant to ensure this fate by declaring that anyone who defies his order and buries the body will be executed.

The play opens with Antigone meeting Ismene in secret. Antigone tells Ismene she plans to bury Polyneices in defiance of Creon’s edict. Frightened, Ismene refuses to help, citing the law and the death sentence. Antigone angrily declares that the law of the gods is higher than man’s law and says she alone will bury her brother if Ismene will not help. Not satisfied with merely righting the wrong, Antigone wants all to know of her deed, aware of what Creon’s response will be.

By performing burial rites for her brother in the middle of the day and by crying out during the act, Antigone ensures her arrest. When she is brought before Creon and questioned, she tells him the law of the gods supersedes his law. He condemns her to death, choosing to have her entombed rather than summarily executed. His son, Haemon (Antigone’s fiancé) attempts to reason with Creon, but Creon is adamant. Teiresias, the seer, tells Creon his refusal to bury Polyneices upset the gods, bringing a curse down on the city. He urges Creon to make amends and prophesies the death of Haemon. Creon sends Teiresias away but later reconsiders Antigone’s punishment: “We must not wage a vain war with destiny.”¹ He leaves to bury Polyneices and free Antigone but arrives too late at the tomb, only to discover she already hanged herself. Haemon gains access to the tomb and commits suicide, fulfilling the dire prophecy of Teiresias. When a messenger arrives to notify Haemon’s mother, Eurydice, she

1. Sophocles, “Antigone,” in *Seven Famous Greek Plays*, ed. Whitney J. Oates and Eugene O’Neill, Jr., trans. R.C. Jebb (New York: Vintage Books, 1950), 226.

commits suicide. Creon returns with Haemon's body and finds his wife dead. Absorbing the reality of his curse, Creon is now alone.

To modern audiences, Creon could be interpreted as "the bad guy." In ancient Greece, however, he would be seen as a ruler trying to maintain law and order—whose protection of the state benefited all of the citizens. This was his rationale for desecrating the body of a man he believed would destroy Thebes. Thus, rather than a clear villain, he would be seen as a tragic character whose pride and stubbornness led to his downfall. Creon gains stature at the end of the play by recognizing and accepting responsibility for his mistakes. Antigone is the other tragic character in the play. She, too, is proud and stubborn, refusing to listen to the counsel of others. That Antigone chose to follow the law of the gods over the unjust laws of man elevates her in the eyes of modern readers.

Jean Anouilh

Jean Anouilh's French adaption of 1944 was premiered in Paris during the Nazi occupation of France. Some critics insist Anouilh's work is subversively anti-Nazi. Others point to the way Creon is depicted as the author sympathizing with the occupying force. The ambiguity of the play's underlying meaning has not affected its popularity, as it has continued to be performed.

Other than the Chorus being played by a single actor who often breaks the "fourth wall" by speaking directly to the audience, the events of Anouilh's play are largely unchanged from the original.² The dialogue, however, creates different characterizations of Creon and Antigone. While Sophocles focused on Creon, Anouilh focuses on Antigone. She is a force Creon is

2. Harry H. Schanker and Katharine Anne Ommanney, *The Stage and the School*, (New York: Glencoe/McGraw-Hill, 2005), R38.

unprepared to handle. Creon tries to explain that, as an adult, he must make choices he does not like, such as ascending to the throne. He contrasts his sense of responsibility with Antigone's, who he says is childish. Creon has a similar conversation with his son, Haemon, and insists as king his duty is to uphold the law. Haemon counters that listening to counsel is a trait of the wise, prompting Creon to admit his own childishness.

Though Creon offered alternatives to spare Antigone's life, she refused him, insisting that he execute her. She forces him to be the villain the citizens will despise. The Chorus states the play is a tragedy and explains that in tragedies, "He who kills is as innocent as he who gets killed: it's all a matter of what part you are playing...hope, that foul, deceitful thing, has no part in it. There isn't any hope. You're trapped."³ Antigone is trapped by her obsession with martyrdom and Creon by his obsession with authority.

Sophie Scholl and the White Rose

Sophie Scholl was born in Forchtenberg on May 9, 1921, in the south German countryside. "Swabians," as the people in this area are called, were said to have "a well-known reputation for non-conformity, and a healthy disrespect for authority."⁴ Her father, Robert, was a pacifist and refused to fight in World War I.⁵ Sophie was born during the political and economic crises that ensued after Germany's defeat in World War I and the reparations required by the subsequent Treaty of Versailles.⁶ She was the fourth of six children and was raised in a devoutly Lutheran house.⁷ Sophie was very close to her older brother, Hans, and was described as a deep

3. Jean Anouilh, "Antigone," in *Five Plays*, ad. and trans. Lewis Galantière (New York: Hill and Wang, 1986), 24.

4. Frank McDonough, *Sophie Scholl: The Real Story of the Woman who Defied Hitler* (Stroud, Gloucestershire: The History Press, 2009), 9.

5. *Ibid.*, 11.

6. *Ibid.*, 10.

7. *Ibid.*, 12.

thinker.⁸ In 1932, she moved with her family from Forchtenberg to Ulm.⁹

In 1933, Hitler was declared Chancellor of Germany, and the Nazi party enacted political and racial laws that conflicted with German law. The Gestapo were tasked with finding and exterminating enemies of the Third Reich, though only about one percent of the German population was arrested for political crimes, compared with three percent who were arrested for non-political crimes. According to the Frank McDonough, an expert on the Third Reich, the idea that Germans lived in constant fear of the Gestapo is a myth propagated by British and American media: “Hitler was one of the most popular leaders of any country at any time.”¹⁰

Robert Scholl called the Nazis “beasts and wolves,” saying Hitler was “‘the Pied Piper of Hamelin,’ luring youth to follow him by playing ‘pretty tunes on the flute.’”¹¹ The Scholl children, however, were drawn to the outdoor activities of the Hitler Youth, joining against their father’s wishes.¹² Sophie’s brother, Hans, was promoted to leadership positions in the organization, but after spending a week at a Nazi rally, he saw the anti-intellectual, conformist side of the Hitler Youth groups, and was disillusioned.¹³ Robert Scholl was arrested by the Nazis for slander, sentenced to four months in prison, and disbarred.¹⁴ Sophie, Hans, and their siblings were also arrested by the Nazis. The Scholl children’s experience with the Nazi legal system caused them to distance themselves from the autocratic party and set Sophie and Hans on a course that eventually led them to form the White Rose.¹⁵

Hans’s and Sophie’s college education was delayed and interrupted by required civil

8. Ibid., 15.

9. Ibid., 16.

10. McDonough, 21.

11. Ibid., 23.

12. Ibid., 26.

13. Ibid., 31.

14. Ibid., 103.

15. Ibid., 50.

service.¹⁶ Hans was studying medicine at the University of Munich, and Sophie was able to join him in May of 1942, when she was twenty-one years old.¹⁷ While at college, Hans became involved with the producers of underground journals in Munich and decided to publish his own anonymous leaflets.¹⁸ Sophie was in charge of the finances, keeping detailed records of income and expenses and approving of money to buy materials for the leaflets.¹⁹ Though it is unclear how the name came to be, the White Rose thus began not as a “political organization you could join...It was a group of personal friends with shared interests.”²⁰ The group of friends had different influences, but they were unified in devotion to God.²¹

The White Rose urged “passive resistance...before it is too late” to the Nazis and used an American-made Remington typewriter and a duplicating machine and stencils to spread their message. They mailed their first pamphlet to middle class professionals and beer hall owners copied from the Munich phone book in June 1942, asserting that Germans had a responsibility to resist their “evil” government.²² Their second pamphlet discussed the genocide committed by the Nazis and criticized people for their unquestioning allegiance to the “criminal” regime. The third pamphlet suggested action: sabotage of any and all aspects of the “war machine.” The fourth appealed to “Christians” to defy the “Antichrist” that is Hitler, closing with “We will not be silent. We are your bad conscience. The White Rose will not leave you in peace!”²³

During the summer holidays of 1942, Sophie and Hans, along with many other students, were again conscripted to civic service. Hans was sent to the Soviet Union as a student medic,

16. Ibid., 53.

17. Ibid., 87.

18. McDonough, 79.

19. Ibid., 112.

20. Ibid., 93.

21. Ibid., 95.

22. Ibid., 97.

23. Ibid., 193.

where he met several dissidents who were more seasoned and connected resistance leaders. They told Hans his propaganda was too philosophical and literary, advising him, instead, to appeal to the masses.²⁴ The fifth pamphlet began: “A Call to All Germans!” Urging resistance, they proclaimed “Hitler cannot win the war; he can only prolong it.”²⁵ Whereas the first pamphlet was distributed to one hundred people, the fifth leaflet was mailed to nearly 10,000 individuals, prompting the Gestapo to begin investigating the White Rose. The Gestapo had no potential suspects, leaving the White Rose free from surveillance.²⁶ The sixth pamphlet was addressed to “Fellow Students,” exhorting the youth to rebel against the Nazis.

On February 18, 1943, Sophie and Hans brought leaflets to Munich University and placed them around the lecture halls of the Lichtof. Sophie impulsively pushed a stack of leaflets off the third-floor balcony so they would float down just as classes were dismissing. The Scholls were caught by Jacob Schmid, a university employee, who witnessed Sophie’s action.²⁷ Having detained Sophie and Hans, the Gestapo found in Hans’ pocket a hand-written draft of the seventh White Rose pamphlet, penned by fellow White Rose member, Christoph Probst.²⁸ Sophie was described as calm throughout the entire arrest events.²⁹

Sophie and Hans initially denied involvement in the White Rose, but they confessed after their apartment was searched and evidence presented to them. Each assumed sole responsibility for the pamphlets in an effort to protect the other.³⁰ Gisela Shertling, a member of the Nazi party and a friend of Sophie and Hans, was questioned and incriminated the other members of the

24. Ibid., 108.

25. McDonough, 185-196.

26. Ibid., 112-114.

27. Ibid., 122.

28. Ibid., 123.

29. Ibid., 124.

30. Ibid., 131.

White Rose.³¹ Sophie, Hans, and Christoph Probst were tried and found guilty by the presiding judge of the people's court, Roland Freisler, the “most terrifying judge in Nazi Germany.”³² During the sentencing, Friesler stated that Sophie “‘declared war’ on the Führer, the party and the people, and had severely undermined the war effort.”³³ Though she had been counseled to ask for leniency, Sophie demanded to have the same sentence as Hans.³⁴ Sophie (aged twenty-one), Hans (aged twenty-four), and Christoph Probst (aged twenty-three) were executed by guillotine on February 22, 1943—the same day as their trial.³⁵

The Nazis continued prosecuting members of the White Rose. At the second White Rose trial, Alexander Schmorell, Willi Graf, and Kurt Huber were sentenced to death.³⁶ Hans Leipelt, Katarina Leipelt, Elisabeth Lange, and Curt Leiden were the Hamburg members of the White Rose who were executed or forced to commit suicide, while Gretl Mrosek, Rheinhold Meyer, Frederick Geussenhainer, and Greta Roth died in custody. Many other members of the White Rose throughout Germany were sentenced to prison.³⁷

Ecce quomodo moritur

This Latin text comes from Isaiah 57:1-2. Kallembach set this excerpt of the verses: *Ecce quomodo moritur justus et nemo percipit corde...Erit in pace memoria eius* and offered the following translation: “Behold how the righteous one dies and no one understands...Their memory shall be in peace.” Kallembach is drawn to this text and included it based on his initial idea of writing a passion. The text appears at end of the first and last movements.

31. Ibid., 200-201.

32. Ibid., 141.

33. McDonough, 144.

34. Ibid., 137.

35. Ibid., 197-198.

36. Ibid., 199.

37. Ibid., 203.

Libretto

Kallembach compiled the libretto, adapting the texts based on musical requirements and providing narrative synopses for the plot. For the Greek text, he utilized public domain translations in consultation with a Greek scholar. The German translations of the White Rose pamphlets and Sophie Scholl's writings come from J. Maxwell Brownjohn.³⁸

Exegesis of the Libretto

Prologue

1. Chorus (source: *Ecce quomodo moritur*)

<i>Ecce quomodo moritur justus</i>	"Behold how the righteous one dies"
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Act I. Two sisters

2. Chorus (source: *Antigone*)

During the time of the great war there were two sisters. One was called Ismene and the other, Antigone. Their uncle Creon had won power in the city, and he had determined to punish all that dared to defy the throne. Antigone's brother had died in the battle, and his body was left unburied by Creon's decree because he had fought against him. When Antigone heard this, she was greatly distressed, and, under cover of night, summoned her sister.

3. Aria/Ismene (source: *Antigone*)

My dear sister...
look at the two of us, left so alone,
we must not bury our brother.
Think of the death we'll die
if we violate the law.
Think of the death we'll die
if we go against the throne.
What a death we'll die!
I must beg the dead to forgive me,
I have no choice.

Exegesis

Ismene was always the "good" daughter. She continues to follow the rules even though Creon's law adversely affects her dead brother's soul. She is afraid of violating the law and terrified of a death sentence. She tries to convince her sister to abandon their brother. Ismene insists she has no agency to change his plight.

4. Chorus/Antigone (source: late March 1942: Sophie Scholl's letter to her friend, Lisa Remppis)

Who could be sure that the world would
not perish
If one star was missing from the sky?

Exegesis

Sophie was contemplative and deeply spiritual.

³⁸. *At the Heart of the White Rose: Letters and Diaries of Hans and Sophie Scholl*, ed. Inge Jens, trans. J. Maxwell Brownjohn (Walden, New York: Plough Publishing House, 2017).

(source: August 9, 1942: Sophie Scholl's diary)

But mustn't we all be, at all times,
Prepared for the gods to call us to
account?
A bomb could kill us all as we sleep
But my guilt would be no less
Than if I perished with the earth
and all the stars.

Exegesis

Sophie was experiencing a dark period due to her father's conviction of "treachery" for calling Hitler a "divine scourge." Robert Scholl was sentenced to a four-month prison sentence on August 3, 1942.³⁹

(source: *Antigone*)

So, do as you like,
whatever suits you best—
I will bury him myself.
And if I die in the act,
that death will be a glory...
An outrage sacred to the gods!

Exegesis

Antigone was always the "willful" child. Here, she is dismissive of Ismene. She is self-confident, self-congratulatory, and angry. Where Ismene is fearful, Antigone welcomes death. Ismene follows rules; Antigone follows her own code.

5. Chorus (source: The White Rose, Fourth Pamphlet)

Everywhere and at all times evil is
lurking in the dark,
Waiting for the moment
when the people are weak...
Then, behold!
Those prophets and saints appear
To halt the downward course.
Without higher truth...
They are like a rudderless ship,
An infant without a mother,
A cloud dissolving into thin air.

Exegesis

The fourth pamphlet of the White Rose appealed to Christians to resist Hitler, claiming he and his followers were criminals. It stated the Germans were preyed upon by the Nazis, the way Satan and his demons target those who separate themselves from God. Without God, people are vulnerable, like a rudderless ship.

39. *At the Heart of the White Rose*, 230.

Act II. The Arrest of Antigone

6. Trio (source: *Antigone*)

Then, Creon, knowing that the people were uneasy in time of war, spoke to the elders of the city, proclaiming peace and threatening the enemies of the state, saying:

Citizens, the ship of the state is safe.
The gods who rocked her,
have righted her once more....
I could never stand by silent,
watching destruction march
against our city,
Nor could I ever make that man a friend
who menaces our country.
Remember this: our country is our safety.

Exegesis

Creon's speech is a response to the end of the civil war and attempted coup in which Antigone's brothers died fighting each other for the throne. Creon is self-important and self-congratulatory here. He claims loyalty to the state and reminds them that the state is what protects the citizens from internal and external danger.

7. Chorus (source: *Antigone*)

O, numberless wonders
that walk the world
But none the match for man—
That great wonder, crossing the great,
heaving gray sea,
driven on by the blasts of winter,
she holds her steady course.

Woman and man, the skilled, the brilliant!
Ingenious past all measure
Past all dreams,
the skills within their grasp—
They forge on, now to destruction
Now again to greatness.
When they weave in the laws of the land
And the justice of the gods
Human and city rise high—
But the city casts out
The one who weds themselves
to inhumanity.

Exegesis

The chorus is celebratory of mankind throughout this speech. People are skilled, brilliant, ingenious, and are capable of achieving more than they can imagine—only when their laws adhere to the laws of the gods. This echoes Antigone's choice between Creon's law and the laws of the gods. The ominous warning of the chorus is set off by the word "but." In ancient Greece, people needed the protections of the state—to be city-less left one vulnerable.

8a. Trio (source: *Antigone*)

Then, suddenly, a sentry approached leading Antigone in chains, saying that she had buried her brother.

8b. Creon (source: *Antigone*)

But, lo, now what dark sign?
Antigone, led in chains.
You, with your eyes on the ground—
speak up.
Do you deny it, yes or no?
Had you the gall to break this law?
Did you break the law?

Exegesis

Creon is surprised that Antigone is the one who buried Polyneices. He confronts her about breaking his law.

9. Antigone (source: *Antigone*)

Yea, for these laws were not ordained
by Zeus,
And she who sits enthroned with
gods below,
Justice, enacted not these human laws.
Nor did I deem that thou, a mortal man,
Could'st by a breath annul and override
The immutable laws of Heaven.

Exegesis

Antigone is confrontational and does not speak to him with the respect a woman would be expected to afford a king. She tells him his laws go against the laws of the gods. Antigone is dismissive of Creon and reminds him of his impermanence as a mortal man.

(source: June 24, 1942: a letter by Sophie Scholl, probably to Fritz Hartnagel)

Man may disrupt this earthly harmony
but the roaring of the offended earth
will soon drown out all cries for peace.

Exegesis

Sophie found peace and happiness in nature. The admonitions in her writings were, at times, prophetic.

10. Chorus (source: *The White Rose*, first pamphlet)

The state is never an end in itself;
It is important only as a condition
under which the purpose of mankind
can be attained, and this purpose is
none other than the development of all
of man's powers.
If a state prevents the development
of the capacities which reside in man,
then it is reprehensible and injurious,
no matter how excellently devised,
nor how mighty, no matter how perfect
in its own way.

Exegesis

The first *White Rose* pamphlet exhorted Germans to resist their evil government, ending with “Do not forget that every people deserve the regime it is willing to endure!”⁴⁰

This excerpt from the first pamphlet is actually a quote from Friedrich Schiller’s “The Lawgiving of Lycurgus and Solon,” where Schiller compares the republican government in Athens under Solon with the despotic government in Sparta under Lycurgus.⁴¹

40. McDonough, 186.

41. Alexander Schmidt, “The Liberty of the Ancients? Friedrich Schiller and Aesthetic Republicanism,” *History of Political Thought*, 30, no.2 (Summer, 2009) 286-314.

Act III. The Death of Antigone

11. Antigone (source: *Antigone*)

Farewell my friends, farewell my
countrymen, a last farewell;
my journey's done.
No youth have sung the bridal song for me,
No maids adorn my bed
with flowers from the lea,
For death calls his unwed bride.
No song for me, it's death I wed.
No flowers for me, it's death I wed.

Exegesis

Antigone is going to her fate with
sadness. She has not lived a full life
and is facing eternity alone.

12. Chorus (source: The White Rose, Second Pamphlet)

It seems so, and will be so,
if man does not awake from his stupor,
if he does not protest
if he shows no sympathy,
no, much more: a sense of complicity
he himself is to blame.
He is guilty, guilty, guilty.

Exegesis

The second pamphlet of the White Rose
charged German apathy with allowing the
murder of 300,000 Jewish people and the
extermination and rape of the Polish
aristocratic youth. Through their inaction,
the German citizens are guilty of the
Nazi's crimes.

Epilogue

13. Sophie's Dream (source: August 9, 1942: Sophie Scholl's diary)

Last night I dreamt that I was walking
with my brother Hans. Our arms linked,
I was lifted off the ground and soared
through the air. Then Hans said,
"I know a simple proof of God's existence
in the world. To prevent the world from
becoming polluted with our stale breath,
God fills the world with his own breath."
Then he raised his face to the gloomy sky,
and, drawing a deep breath, his breath
streamed forth in a bright, blue jet as it
rose into the sky, driving the murky
clouds away, until the sky above was as
flawlessly blue as blue could be.

Exegesis

This is the end of the diary entry that was
also set in the fourth movement. It
discusses three important parts of
Sophie's life: family—especially her
brother Hans, God, and nature.

(source: *Ecce quomodo moritur*)

Ecce quomodo moritur
Et nemo percipit corde...
Erit in pace memoria eius.

"Behold how the righteous one dies
And no one understands...
Their memory shall be in peace."

CHAPTER 3. MUSICAL ANALYSIS

As no single analytical perspective offers an exhaustive explication of a musical work, the use of more than one lens provides a more comprehensive approach to study a piece. In the field of choral conducting, Julius Herford's method of "bar-line analysis" is widely accepted as a useful tool to understand the structure of a work. Recent scholarship by Steve Larson and other respected music theorists working in the field of Energetics offers an additional lens that helps reveal meaning in music. An overview of each analytical system follows. While Herford's method is common in the choral conducting field, given how recent Larson's theories are, a more detailed explanation of his theories of energetics is prudent.

Herford Bar-Analysis

Julius Herford (1901-1981) was a conductor and pedagogue well-known for his approach to understanding the structure of a musical work. His hierarchical method began at the macro-level, progressing to ever-smaller units, until "The single tone is understood within the motive...the motive within the phrase, the phrase within the period, the period within the larger section, the larger section within the entire movement."¹ Herford's system resulted in what he called a "structural memorization chart" intended to assist the conductor in audiating the score.² Herford believed the intellectual understanding resulting from score analysis better prepared the conductor to apprehend the form when hearing the piece, which was manifested in enhanced rehearsal planning and gestural considerations.³

Herford studied with Heinrich Schenker (1868-1935) and Ernst Kurth (1886-1946) and

1. Edward Eugene Pierce, "Julius Herford: His Life, Teaching, and Influence on the Choral Art in the United States" (DA diss., University of Northern Colorado, 1988), 48, accessed December 23, 2019, <https://search-proquest-com.libezp.lib.lsu.edu/docview/303577972?accountid=12154>.

2. Ibid., 53.

3. Ibid., 47, 56-57.

credited both for influencing his analytical thinking.⁴ Schenker is known for his process of reductive analysis to uncover the *ursatz*, or “fundamental structure” of a work. Ernst Kurth was recognized by Lee Rothfarb for articulating “arguably...the most comprehensive and thorough-going theory of energetics.”⁵ In Herford’s words, form is “the essential content of musical composition....The sense of form...leads...ultimately, to a sense of the whole within which each detail has its function...the underlying motivations of form which emerge out of the depth.”⁶

Energetics

Energetics is a theoretical lens through which musical events can be understood. Though there is not one definition that encompasses the work of all energeticists, the following parameters are helpful in understanding the philosophy:

1. Thematization of “force,” i.e., energy influences musical material
2. Musical logic, i.e., understanding the music independently of text or program, based on the forces and their combinations⁷

Steve Larson (1955-2011) built on the work of previous energeticists, such as Ernst Kurth, Leonard Meyer, and August Halm. In his book *Musical Forces: Motion, Metaphor, and Meaning in Music*, Larson states his central idea: “our experience of physical motion shapes our experience of musical motion in specific and quantifiable ways—so that we not only *speak* about music as if it were shaped by musical analogs of physical gravity, magnetism, and inertia, but we also *experience* it in terms of ‘musical forces.’”⁸ Larson’s musical forces are *metaphorical*, reflecting the “tendencies that our minds attribute to the sounds we hear.”⁹ As Larson asserts, our

4. Pierce, 92.

5. Lee Rothfarb, “Energetics,” in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 936.

6. Pierce, 45-46.

7. Rothfarb, 927.

8. Steve Larson, *Musical Forces: Motion, Metaphor, and Meaning in Music*, ed. Robert Hatten (Bloomington, IN: Indiana University Press, 2012), 1-2.

9. *Ibid.*, 22.

experiences cause us to infer “that motion requires an *object* that moves...motion will take place along a *path*...motion will have a *manner*.”¹⁰ This is evident in the way people speak about music, as in this sample analytical statement: The melody *crosses below* the countermelody as it *leaps* to the dominant.

Musical Forces

Musical Forces: metaphorical tendencies we attribute to music. Although we may be unaware of these attributions, they contribute to the meanings given to the music by our minds. (p.329)
Melodic Gravity: the tendency of notes above a reference platform to descend. (p.328)
Melodic Magnetism: the tendency of unstable notes to move to the closest stable pitch, a tendency that grows stronger as the goal pitch is closer. (p.328)
Musical Inertia: the tendency of pitches or durations, or both, to continue in the pattern perceived. (p.329)
Rhythmic Gravity: that quality we attribute to a rhythm, when we map its flow onto a physical *Gesture*, that reflects the impact physical gravity has on that physical *Gesture*. (p. 332)
Metric Magnetism: the pull of a note on a metrically unstable attack point to a subsequent and more metrically stable attack point, a pull that grows stronger as the attracting attack point grows closer. (p.328)
Gesture: Robert Hatten defines musical gesture as meaningful and expressive “significant energetic shaping through time.” Hatten’s theory of gesture draws on the theory of musical forces to describe what he calls the “virtual environmental forces” that contribute to the shape and meaning of musical gestures.¹¹ (p. 326)

Figure 3.1. Definition of Principal Terms as Defined in Steve Larson’s *Musical Forces*

The tendency of many cultures’ music to follow an ascending leap with a “tumbling” melody of descending steps reflects melodic gravity. This return to a neutral range is a reduction in tension that listeners have “come to associate with a giving in to musical gravity.”¹² In Example 3.1 the tonic note (C4) is the referential platform from which the melody departs and is pulled down to rejoin.

10. Larson, 68.

11. Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*, (Bloomington, IN: Indiana University Press, 2004), 95.

12. Larson, 86.

Example 3.1. Melodic Gravity in “Twinkle Little Star,” mm. 1-4.



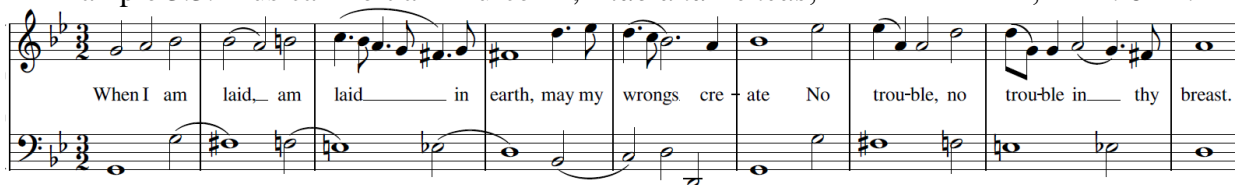
Melodic magnetism is evident when leading tones resolve up to tonic, when chordal sevenths resolve down, and when passing tones resolve their dissonance by stepping to a chord tone (see the circled notes of ex. 3.2).

Example 3.2. Melodic Magnetism in “Mary Had a Little Lamb,” mm. 1-4.



While not technically considered a force in physics, Larson includes inertia in his list of musical forces. Inertia is a “property of a body,” whereby the body opposes any attempt to change its state, whether it is at rest or moving.¹³ One expects ascending lines to continue ascending, descending lines to continue descending, and musical patterns to continue repeating, like the *lamento* bass line of “Dido’s Lament” (see ex. 3.3). The effects of musical inertia are experienced when a musician fails to execute a change of direction while sight-reading.

Example 3.3. Musical Inertia in Purcell’s, *Dido and Aeneas*, “Dido’s Lament,” mm. 6-14.



Rhythmic gravity is felt when marching, with one’s foot striking the ground on the pulse, or the common conductor’s gesture of a descending motion on the *downbeat*. Metric magnetism

13. “Inertia,” *Encyclopedia Britannica*, last modified November 30, 2015, accessed January 7, 2020, <https://www.britannica.com/science/inertia>.

is the pull toward a strong beat experienced during moments of syncopation, as one experiences when listening to Scott Joplin's "Pine Apple Rag" (see ex. 3.4).



Like physical forces, musical forces can act simultaneously, reinforcing each other or working against one another.¹⁴ In "Dido's Lament" (ex. 3.3), the *lamento* bass is affected by inertia, but also by gravity, as it sinks lower. The pull between the notes that are a semitone apart in both the bass and vocal line demonstrates musical magnetism. While text painting could be a factor influencing composers, Larson includes musical examples that are purely instrumental, ruling out the possibility of this compositional device as the sole explanation of musical events.

Patterns

Larson defines meaning as "something that our minds create when they group things into patterned relations."¹⁵ He draws on Gestalt Laws of Perceptual Organization and discusses pattern recognition in visual and auditory modalities. Figure 3.2 shows an example of the Gestalt Law of Closure. Most people create meaning out of the dots and perceive a circle, even though the pattern is incomplete and not a circle, as it is a series of discrete dots, rather than a continuous shape.¹⁶

14. Larson, 7.

15. Ibid., 328.

16. Ibid., 34.

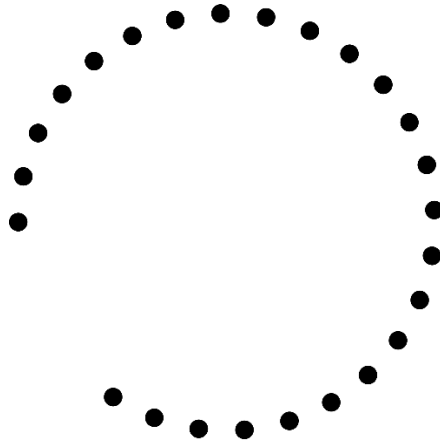


Figure 3.2. Law of Closure

Human brains seem conditioned for pattern recognition. This is discernable in language and in visual and auditory stimuli. Larson posits that common melodic patterns show the influence of musical forces.¹⁷ To test his theories, he created algorithms used in computer models to evaluate the interaction of musical forces and also to compose “completions” for the beginnings of phrases. He then asked experienced listeners to create completions for the phrases. After comparing the results of the computer models with those of the psychological experiments, Larson found “strong support” for the theory that the forces of gravity, magnetism, and inertia influence melodic expectations.¹⁸

Metaphor

People talk about music *as if* it moves, such as: the *passage* is *ascending*; the tenor line *leaps* to a dissonance. The notes, however, are not moving; each pitch is replaced by a succession of different tones that listeners *interpret* as motion. Because people experience the world through their own sense of physical motion, they often think about music using the metaphor *Musical Succession is Physical Motion*. It is the “analogous physical motions—and the

17. Ibid., 156.

18. Ibid., 113.

forces that shape those physical motions” that help listeners interpret musical movement.¹⁹ For instance, melodic lines often include longer note values after leaps. This is especially true when the disjunct motion results in a dissonance. For singers, the lengthened note helps stabilize the pitch of the dissonant sonority. An analogous physical motion would be if a person leapt to an unstable rock and needed a few moments to regain balance before continuing along the path.

Larson roots his theory in the work of the cognitive linguists George Lakoff (b. 1941) and Mark Johnson (b. 1949), who explain that both one’s understanding of the world (how one constructs meaning) and how language works are based on metaphor through cross-domain mapping.²⁰ Lakoff and Johnson argue that to a significant degree people construct language to reflect their physical embodiment in the real world. For instance, the sense of the relationship of up-down reflects one’s physical experience of vertical orientation, evidenced by metaphorical language, such as using the phrase *higher* salary to mean increased income—also referred to as a “raise.”²¹ *More is Higher* is a metaphor not only used to describe prices, temperature, and emotional states, but it is a way of translating one’s physical experience in the world into an intellectual means of measuring and orienting.²² A price is not higher, in terms of elevation, but people map their understanding of quantity (more liquid in a glass is higher) to conceptualize amounts of money. The mercury in a thermometer may rise when temperatures increase, but the temperature itself is not “climbing.” “Mood elevating” drugs treat depression when people are feeling “down,” but their emotions do not change in vertical space. Larson suggests people understand and construct meaning within the language of music in the same metaphorical,

19. Larson, 10.

20. Ibid., 20-21.

21. Mark Johnson, *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason*, (Chicago: University of Chicago Press, 1987), xiv.

22. Larson, 48.

bodily-centered way, and uses composition treatises to illustrate his point.²³

Drawing from Leonard Meyer’s theory that people have an emotional response when music departs from their expectations, Larson aims to identify how music “moves” the listener. Larson asserts people’s preconceptual experiences with gravity, magnetism, and inertia—not their intellectual understanding of physics—cause such expectations (seeing a ball fall to the ground when released, running faster the closer one gets to home base, running past the base due to one’s continued momentum).

Since music is a diverse and complex art, one cannot rely on one metaphor to understand it. Larson lists several other metaphors used to think about and think in (Larson’s term for “audiating”) music, including *Music as Moving Force* to describe how music affects people emotionally (see fig. 3.3). “Based on this generic metaphor for causation, music is conceived as a force acting on listeners to move them from one state-location to another along some path of metaphorical motion. You can actually feel yourself being...*moved* by the music.”²⁴

Source (Physical Motion)	→	Target (Musical Experience)
Locations	→	Emotional States
Movement (from Place to Place)	→	Change of Emotional State
Intensity of Force	→	Intensity of Musical Impact

Figure 3.3. *Music as Moving Force* Metaphor (adapted)²⁵

Larson discusses how people anthropomorphize music when “we attribute intentions to the music, as if the music were an animate agent,” an idea aligned with Schenker’s concept of *der Tonwille* (the will of the tones).²⁶ The music may not have agency, but the perception that it is purpose-driven is apparent in the language used to describe musical events: the dominant

23. Larson, 151-152, 187-188.

24. Ibid., 75.

25. Adapted from Larson, 75.

26. Larson, 129.

wants to resolve to the tonic; the leading tone was *frustrated* at the cadence; the theme is *relentless/inescapable/ominous*.²⁷

Larson does not claim that gravity, magnetism, and inertia are the only forces that shape musical expectation, nor does he assert that the musical forces are universal or follow the natural laws as physical forces. In fact, he warns against the “single-mechanism fallacy,” because associations between musical material and musical meaning are too complex to be determined by one force.²⁸ He acknowledges that rote learning of conventions and statistical learning (i.e., frequency of experiences) can be additional factors influencing how listeners create meaning since they expect an outcome based on how many times they have heard music follow a specific pattern.²⁹

Given how people process patterns visually and aurally, how they use metaphor to relate to the world, how they have an *embodied* understanding of physics, and how music often mimics the way physical objects move in space, it is logical to use energetics as a lens through which to study a musical work. As Larson says, “music study might be one of the best ways to understand that it is the fusion of our minds, bodies, and souls that allows us to make sense of what is important to us.”³⁰

27. Ibid., 50.

28. Ibid., 7.

29. Ibid., 6 and 9.

30. Ibid., 321.

Musical Analysis Of *Antigone*

Prologue

Movement 1

Table 3.1. Structural Memorization Chart for Movement 1 (Prologue).				
Ecce quomodo moritur (34 measures)				
Key area: 1#; Time Signature: 4/4; Tempo: quarter note=52; rubato				
A	Transition	B		
“Dream” theme	“Wake up” motive	Imitative Voices	Tension Building	
1-14 6+5+3 parallel period	14-20 6+2	21-29 2+2+1+1+3	30-31 2	32-34 3
SSA	SSA, 4 cellos	SSA, 4 cellos	SSSA, 4 cellos	
G major	B minor in voices; sigh figure in vc emphasizes Eb, Ab	Ab augmented motive in voices over sigh figure in vc emphasis of Eb, Ab, Bb	tonal ambiguity	tonal ambiguity
ooh, ah, ooh		<i>Ecce quomodo moritur justus.</i> (Behold how the righteous one dies.)		

Example 3.5. Kallembach, *Antigone*, movt. I, mm. 1-3: “Dream” theme.

Harmonic analysis: I⁶ iii IV⁶ iii I ii

The prologue begins with an *a cappella*, un-texted dreamlike theme. Based on its character and its incorporation in the last movement, titled “Sophie’s Dream,” this material will be referred to as the “dream” theme. Though it is in G major, the tonality is never firmly established due to the unstable voicing of the initial G major triad (second inversion), the non-functional harmony, the lack of traditional cadences, and the emphasis of B minor. The significance of B and D is evidenced in the first soprano’s melody, shown in Example 3.5. B

minor, in fact, is the chord sung in measure 14, at the transition when the cellos enter. Though triads result from the voice-leading, the vocal writing is clearly focused on melodic lines and counterpoint. Vertical sonorities are not significant until measures 30 through 34, when the prevailing call-and-response texture of the Latin yields to the final three declamatory *ecce* statements (see ex. 3.6).

Example 3.6. Kallembach, *Antigone*, movt. I, mm. 32-34.

The musical score for Example 3.6 consists of three vocal staves and four cello staves. The vocal staves are arranged in three systems, each with a vocal line and a cello line. The vocal lines are in a soprano, alto, and tenor range. The cello lines are in a cello range. The score is in 3/4 time. The vocal staves show the Latin text 'ec - ce, _____' and 'ec - ce! _____'. The cello staves show a rapid thirty-second note pattern. Dynamics include *f* (forte) and *ff* (fortissimo). A 'non rit.' (non-ritardando) marking is present above the first vocal staff.

The cello entrance in the transition interrupts the idyllic character of the initial “dream” theme, “waking” the listener with the tension of its rapid thirty-second notes, sigh motives, and introduction of notes outside of the key area— $E\flat$ and $A\flat$ (see ex. 3.7). The Latin text, translated as “Behold how the righteous one dies,” with its rhythmic dissonance, augmented subject (diminished when inverted), and emphasis of $B\flat$ further distances the listener from the peaceful

nature of the opening theme (see ex. 3.8). The foreign notes of B \flat , E \flat , and A \flat will become significant again in movement five.

Example 3.7. Kallembach, *Antigone*, movt. I, mm. 17-18. “Wake Up” motive.



Example 3.8. Kallembach, *Antigone*, movt. I, mm. 21-24. Augmented/Diminished subject.

Melodic gravity is evident in the opening “dream” theme. The first soprano is repeatedly pulled down to E4, while the second soprano is pulled down to C4 (see ex. 3.5). Inertia also affects the voices as the soprano lines have a continuing pattern and the alto is caught outlining a G major triad. The cellos show the effects of melodic gravity and magnetism as they are pulled to D and G during their sigh motives (see ex. 3.7). The motive itself is a function of inertia, as it is repeated. The effect of the cello’s sighing gesture is enhanced by the agogic accent on the dissonance and fleeting moment of resolution, which is often overshadowed by the entrance of the next motivic statement.

The B section (beginning at m. 21) is disorienting—not just in its tonal instability and use of augmented melodic lines, but also due to the obscured downbeats and rhythmic dissonance. In addition to the prevalence of notes tied over the bar lines, the accents in the cellos (begun in the

transition) are displaced—with roughly half the accented dissonant notes falling on beat one and the remaining falling on beat two (see ex. 3.7). The vocal entrances continue the metric uncertainty with their fugato entrances, which often enter on weak beats (two and four). The cellos only achieve an unequivocal downbeat in measure 27, though the rhythmic dissonance in the voices immediately obfuscates the metric pattern. (see ex. 3.9).

Example 3.9. Kallembach, *Antigone*, movt. I, m. 27.

The musical score for Example 3.9 consists of four staves. The top two staves are vocal parts. The first staff has a vocal line with a triplet of notes (B-flat, A, G) and the lyrics 'ec - ce quo -'. The second staff has a vocal line with a triplet of notes (B-flat, A, G) and the lyrics 'ec - ce quo-mo - do'. The bottom two staves are instrumental parts, likely cellos. The third staff has a triplet of notes (B-flat, A, G) and the lyrics 'ri - tur'. The fourth staff has a triplet of notes (B-flat, A, G). The music is in a key with one flat (B-flat) and a 3/4 time signature. The tempo is marked 'f' (forte).

Interpretation

The opening “dream” theme is innocent. Its lack of tonal motivation is analogous to the idyllic nature of youth, when one has no concept of time. The cellos rouse us from the dream into the nightmare of reality. The voices then demand our attention with their *Ecce* (behold) statements. We are awake, but we discover reality is amiss. The augmented/diminished subject, rhythmic dissonance, and obscured meter are analogous to the disorder that ensues when human law is in conflict with the gods’ law. The loss of innocence is demonstrated by the end of the

movement when no trace of the opening material is discernible in the dissonance of the concluding fanfare.

Act I: Two Sisters

Movement 2

Table 3.2. Structural Memorization Chart for Movement 2.					
Chorus: During the time of the great war (32 measures)					
Key area: 2#; Time Signature: $\frac{12}{8}$, $\frac{4}{4}$, $\frac{3}{8}$; Tempo: dotted quarter=76; bold					
A				B	
Intro.	vc punctuates voices		Intro.	Voices more exposed Voices have cello intro material	
1-3	4-9 PC ³¹	10-15 AC	16-18	19-26 AC	27-32 AC
4 cellos	SSSA, 4 cellos		4 cellos	SSSA, 4 cellos	
$\frac{12}{8}$	$\frac{4}{4}$		$\frac{12}{8}$	$\frac{12}{8}$, $\frac{3}{8}$, $\frac{4}{4}$	$\frac{12}{8}$
B minor					
	During the time of the great war there were two sisters. One was called Ismene and the other Antigone.	Their uncle Creon had won power over the city and had determined to punish all that dared defy the throne.		Antigone's brother had died in battle, his body was left unburied by Creon's decree because he had fought against him.	When Antigone heard this, she was greatly distressed, and, under cover of night, summoned her sister.

Act I begins with the second movement and features homophonic text declamation in the style of a choral recitative. The B-D idea from the first movement returns, as does the sigh figure, now moving from G to F#, most prominently seen in the second cello in example 3.11. The cellos are mostly present in the introduction and interlude, and when punctuating the vocal lines. Unlike the tonal ambiguity of the first movement, the cadences in movement two firmly establish B minor. The first two authentic cadences are approached: A major→G major→B minor (VII→VI→i), where the subtonic functions as a dominant substitution and the submediant

31. PC= Plagal Cadence; AC= Authentic Cadence; HC= Half Cadence

functions as an escape tone (see ex. 3.10). Triads dominate the movement, though they are, again, non-functional harmonies.

Example 3.10. Kallembach, *Antigone*, movt. II, m. 15.

The image shows three staves of music, each with the lyrics "- fy the throne," underneath. The first staff is in treble clef, the second in alto clef, and the third in bass clef. Below the staves, the Roman numeral chord progression is given as VII⁶ VI i.

In measure 2 all the cellos have a dotted quarter note, as opposed to the eighths and quarters that precede this beat (see ex. 3.11). This rhythmic and tonal stability on a root-position triad makes it feel like a downbeat, with metric gravity pulling the cellos to beat three. In fact, due to the groupings of rhythmic patterns, these measures feel like two measures of $\frac{3}{8}$ followed by a measure of $\frac{12}{8}$ and a measure of $\frac{3}{8}$ (see ex. 3.11). Inertia also influences the music, as Cellos I and III stagnate on the B-D motive, while Cello II is caught in the G-F \sharp motive.

Example 3.11. Kallembach, *Antigone*, movt. II, mm. 1-3. (perceived meter below).

The image shows four staves of music for Cello I, Cello II, Cello III, and Cello IV. Each staff begins with a forte (*f*) dynamic and a marcato (*marc.*) marking. The notation includes various rhythmic values and accents. Below the staves, the perceived meter is indicated as follows:

Perceived Meter: 1 2 3 | 1 2 3 | 1 2 3 4 | 1 2

Interpretation

This choral recitative has a traditional function—a device to expedite plot development. As in traditional oratorios, it precedes an aria—movement 3, where insight is gained into Ismene’s character and motivation. Though the cellos are independent from the voices and have thematic interest, the call-and-response texture enables the listener to focus on the text, and the cello interjections help slow the pace of text recitation.

Movement 3

Table 3.3. Structural Memorization Chart for Movement 3.		
Aria/Ismene: My dear sister (42 measures)		
Key area: 5#; Time Signature: $\frac{3}{4}$; Tempo: quarter note=60		
A	B	A
G# minor 9	A# minor 9	G# minor 9
1-20	21-26	27-42
8+6+3+3	6	8+8
Mezzo Soprano soloist (Ismene), cello 1		
G# Dorian		
My dear sister, look at the two of us left alone. We must not bury our brother. My dear sister, think of the death we’ll die if we violate the law, think of the death we’ll die if we go against the throne, my dear sister, what a death we’ll die!	I must beg the dead to forgive me.	My dear sister, look at the two of us left all alone. We must not bury our brother. My dear sister, I have no choice.

The third movement is a duet between Ismene (scored for mezzo soprano) and the first cello. The cello part is largely independent from the vocal line until the words “We must not bury” in measures 6 through 7 and again in measures 32 through 33 (see ex. 3.12). The B section does not differ in character from the A section. The contrast comes from the change in text and the use of A# minor instead of G# minor.

Example 3.12. Kallembach, *Antigone*, movt. III, mm. 6-7.



Inertia is evident in the cello part, as it remains on a G#9 for the first 20 measures, moving to an A#9 for the B section and returning to the G#9 for the final A section. Although this movement is rhythmic, there is ambiguity due to the metric displacement of the repeated text and cello ostinato.

Interpretation

Movement 3 has rich text painting. Apart from the overt isolation of “I have no choice” and the parallel octaves for “We must not bury,” the cello’s continuous repetition amplifies the simplicity of the movement, with its reduced texture and unambiguous ternary form. This straightforward setting appears to reflect Ismene’s logical nature and her conviction that is free from the influence of passion.

Movement 4

Table 3.4. Structural Memorization Chart for Movement 4.			
Chorus/Antigone: Who could be sure (33 measures)			
Key area: 1#; Time Signature: $\frac{4}{4}$, $\frac{3}{4}$; Tempo: quarter note=56			
A			B
Sophie			Antigone
1-6 2+4 HC	7-14 2+2+2+2 HC	15-22 2+2+2+2 AC	23-33 4+3+2+2 HC
SS, vc 2-4	SS, vc 1-2	SSSA, 4 cellos	SS, 4 cellos
$\frac{4}{4}$, $\frac{3}{4}$	$\frac{4}{4}$, $\frac{3}{4}$	$\frac{4}{4}$, $\frac{3}{4}$	$\frac{4}{4}$, $\frac{3}{4}$
vc motive	vc motive up an octave	vc motive stops m 15-18	vc introduction. Silence before Antigone's lines.
E Dorian, often with a raised $\hat{7}$, that does not function as a leading tone, or as melodic minor.			
Who could be sure that the world would not perish if one star was missing from the sky?	Who could be sure that the world would not perish? So mustn't we all, at all times, be prepared for the gods to call us to account?	A bomb could kill us all as we sleep, but my guilt would be no less than if I perished with the earth and all the stars.	So, do as you like, whatever suits you best—I will bury him myself. And if I die in the act, that death will be a glory...An outrage sacred to the gods!

The fourth movement features two different textures. The voices are set homophonically, while the cellos have their own texture of melody and accompaniment. The A section sets Sophie Scholl's words and is more lyrical, with horizontal lines and reduced forces—often two voices with only two or three cellos. To emphasize the change in speakers, the B section abruptly begins with Antigone's declamatory text, offset by a dramatic rest in all parts at the end of measure 26 (see ex. 3.13). The B section is more vertical and uses all the forces. The cello ostinato continues from the A section but is now accompanied by subdivided sixteenth notes instead of long tones in the lower three cello parts. Kallembach compared this cello writing with electric guitar technique and chose sonorities that he associated with electric guitar music, such as E minor and A major (see ex. 3.13).

Example 3.13. Kallembach, *Antigone*, movt. IV, mm. 24-27.

24

ff

So, do as you like, what-ev - er

ff

So, do as you like, what-ev - er

ff

So, do as you like, what-ev - er

24

p

ff

ff

arco

ff

Kallembach evokes earlier movements with quotations in the voices and cellos. The first soprano repeatedly sings an alteration of the opening theme from the prologue, while the second cello continues to play the G to F# it prominently featured in the second movement. The cadences, which are rare in this oratorio, are another tie to the second movement. The pizzicato motive heard in Cello IV evokes the pizzicato ostinato from the third movement (see ex. 3.14).

Example 3.14. Kallembach, *Antigone*, movt. IV, mm. 1-6.

$\text{♩} = \text{ca. } 56$

mf

Soprano 1

Who could be sure that the

Soprano 2

Alto

Cello I

Cello II

p

Cello III

pp

pizz.

Cello IV

mp

4

world would not per - ish if one star was mis - sing from the sky?

mf

if one star was mis - sing from the sky?

4

Magnetism is a significant musical force in the fourth movement. While one expects the D# in measures 4 and 6 to resolve up to E (the tonic), the pull of B is stronger. In this case, the D# does not function as a leading tone in E—rather, it is more magnetically attracted to B—as the third of this conflicting key center from earlier movements.

Though magnetism is influential, the most prominent musical force present in movement 4 is inertia. The ostinato (and its variations) that begins in the first measure of cello four is present in all but four of the accompanied measures in this movement. The ostinato's perpetual motion propels the music forward so that time feels suspended in the *a cappella* measures, allowing the listener to reflect on the words “but my guilt.” Kallembach's repetition of these words intensifies their impact. The ostinato's disappearance in measures 15 and 16 focuses the listener's attention during the text “A bomb could kill us all as we sleep,” the climax of the A section (see ex. 3.15).

Example 3.15. Kallembach, *Antigone*, movt. IV, mm 13-19.

13 *f* for the gods to call us to account? A bomb could kill us

13 *f* for the gods to call us to account? A bomb could kill us

13 *f* for the gods to call us to account? A bomb could kill us

13 *cresc.*

13 *cresc.*

13 *cresc.*

13 *cresc.*

16 *mf* all as we sleep, but my guilt, but my guilt would be no less than if I

16 *mf* all as we sleep, but my guilt, but my guilt would be no less than if I

16 all as we sleep,

16 *dim.*

16 *dim.*

16 *dim.*

16 *dim.*

Interpretation

This is the first time Sophie and Antigone speak. The strength of the characters is manifested in the sustained sounds (there are only two beats of silence—one before “but my guilt” and the other between the A and B sections when the speaker changes from Sophie to Antigone) and with the almost omnipresent cello. In this context, the intimate reflections “but my guilt” and “perished with the earth and all the stars” are more exposed in their *a cappella* settings. The fuller texture of the B section creates an expansive feel, as if Antigone is “larger than life.”

Movement 5

Table 3.5. Structural Memorization Chart for Movement 5.				
Chorus: Everywhere and at all times (37 measures)				
Key area: 6 \flat , 4 \flat ; Time Signature: $\frac{4}{2}$, $\frac{3}{2}$; Tempo: half note=56				
A	B	C	A ¹	A ²
fugal counterpoint	homophonic	call and response, paired voices	cellos	fugal counterpoint faster stretto
1-8 7+1	9-18 2+5	19-24 6	25-31 7	32-37 7
SSAA <i>a cappella</i> with optional cello cues			4 cellos	SSAA
B \flat phrygian/ E \flat aeolian	C phrygian/ F aeolian moves to $\frac{3}{2}$ and returns to $\frac{4}{2}$	E \flat aeolian with hints of dorian	evokes the vocal fugue	A1 and A2 swap material from initial fugue
Text is from the White Rose, Fourth Pamphlet				
Ev’rywhere and at all times evil is lurking in the	dark, waiting for the moment when the people are weak. Then, behold! Those prophets and saints appear to halt the downward course.	Without higher truth they are like a rudderless ship, an infant without a mother, a cloud dissolving into thin air.		Ev’rywhere and at all times, ev’rywhere.

The fifth movement begins a semitone lower than the previous movement and is predominantly written in four-part *a cappella* texture, often employing incomplete “chords” with only one or two pitch classes. The voices are exposed, and the movement modulates twice before the cellos return at measure 25. Kallembach provided optional cello cues to aid intonation in the *a cappella* sections.

The deemphasized tonal center weakens the effects of melodic gravity. Though the key signature indicates E \flat minor and few accidentals are utilized, the arrangement of the pitches makes a referential platform ambiguous. The melodic patterns, such as $\hat{3}-\hat{2}-\hat{1}$, $\hat{5}-\hat{1}$, and $\hat{1}-\hat{4}-\hat{7}-\hat{1}$, that strengthen the sense of tonic are rare or mitigated by subsequent pitches. For instance, the initial subject in the first soprano line begins on “tonic,” then leaps up a fourth (see ex. 3.16). Ascending fourths evoke a dominant-to-tonic sonority, strengthening the magnetism of the note at the top of the fourth—here the A \flat (which is further “tonicized” by the A \flat in the cellos). The soprano reaches E \flat 5—the ostensible tonic—twice during the phrase, but it is clearly not the intended destination due to the lack of agogic accent or any sense of repose. In fact, B \flat seems to have more magnetic pull than E \flat , evidenced by the soprano’s return to B \flat and the note’s extended duration in measure 2. The second soprano’s statement leaps from “dominant” to “tonic” but moves through the E \flat to reach the F. When the first alto enters with the subject, it enters a fifth below the initial subject instead of at the fourth, like the second sopranos, and now emphasizes E \flat . These intervallic choices indicate the modal centers of B \flat phrygian and E \flat aeolian, with A \flat being another salient pitch class.

Example 3.16. Kallembach, *Antigone*, movt. V, mm. 1-3.

The musical score for Example 3.16, Kallembach's *Antigone*, movement V, measures 1-3, is presented below. The score includes vocal parts for Soprano 1, Soprano 2, Alto 1, and Alto 2, and string parts for Cello I, Cello II, Cello III, and Cello IV. The key signature is B-flat major (two flats). The tempo is marked 'd = 56' and the dynamic is 'mf'. The lyrics are: 'Ev' - ry - where and at all times e - vil is lurk - ing in the dark, at all times, at all e - vil is lurk - ing in the dark, at all Ev' - ry - where and at all times e - vil is lurk - ing in the Ev' - ry - where and at all'.

B \flat , E \flat , and A \flat are the same pitches that were significant in the B section of the Prologue: “Behold how the righteous one dies” (see ex. 3.7 and 3.8). In the fifth movement, Kallembach isolates these three potential tonal centers at the conclusion of the C section’s vocal statement in measure 24 (see ex. 3.17). It is not until the last two measures of the movement that a B \flat chord

moves to an E \flat chord in a cadential figure (v \rightarrow i)—though E \flat and A \flat are still prominently featured as non-harmonic tones in the dominant chord (see ex. 3.18).

Example 3.17. Kallembach, *Antigone*, movt. V, mm. 23-25.

23

dim. *p*

S 1 cloud dis-solv-ing in - to air.

dim. *p*

S 2 cloud dis-solv-ing in - to thin air.

dim. *p*

A 1 er, a cloud

dim. *p*

A 2 er, a cloud thin air.

Example 3.18. Kallembach, *Antigone*, movt. V, mm. 36-37.

times, ev' - ry - where.

ev' - ry - where.

ev' - ry - where.

where, ev' - ry - where.

v i

Interpretation

If “evil is [always] lurking [unseen] in the dark,” then it must be close by. It is impossible to know who can be trusted, which is analogous to the inability to identify a clear tonal center in this movement. This precarious, unstable way of life is mirrored by tonal instability. There is no gravity, creating the feeling of floating in space. There are no leading tones to pull the music in any direction, and without a strong referential platform, the only magnetism occurs when

dissonance resolves. The line “Those prophets and saints appear” brings some clarity and direction through the introduction of homophonic texture and root position triads, indicating a preference for E \flat ; however, when the opening fugato material returns at the end of the movement, one is again left disoriented.

Act II. The Arrest of Antigone

Movement 6

Table 3.6. Structural Memorization Chart for Movement 6.	
Trio/Creon: Then, Creon, knowing that the people (34 measures) Key area: 0 \sharp/\flat , 4 \flat ; Time Signature: $\frac{4}{4}$, $\frac{3}{4}$; Tempo: quarter note=76, rhythmic	
A	B
Trio	Creon
1-10 4+3+2+1	11-34 5+9+10
SSA, 4 cellos	Creon, 4 cellos
rhythmic motive with 16 th notes	rhythmic motive continues plus triplets one measure of $\frac{3}{4}$
A minor versus F augmented (VI+)	F minor with AMaj $\frac{7}{4}$ and D \flat Maj7 (VI Maj7)
Then, Creon, knowing the people were uneasy in time of war, spoke to the elders of the city, proclaiming peace and threatening the enemies of the state, saying:	Citizens, the ship of the state is safe. The gods who rocked her have righted her once more... I could never stand by silent, watching destruction march against our city. Nor could I ever make that man a friend who menaces our country. Remember this: our country is our safety.

The overarching theoretical construct of movement 6 is the juxtaposition of chords whose roots are a third apart. The A section pits A minor against F augmented triads (note that F is the root of the submediant chord of the key signature of A minor). Similarly, in the B section, F minor—as a transformation of F augmented—competes with the D \flat major7 for centric priority (again, D \flat is the submediant of the B section’s key signature of F minor). As a whole, the roots of these chords outline an augmented triad: D \flat –F–A (see ex. 3.19). This movement exploits a conflict between C \flat and C \sharp (the third scale degree in the key of A minor), whose cross-relation is present in almost every measure of the A section. The B section continues the tonal ambiguity

begun in the A section, also featuring a raised $\hat{3}$ — $A\sharp$ in the new key of F minor. The submediant chord in F minor is again emphasized through the large number of $D\flat$ major 7 chords ($D\flat$ –F– $A\flat$ –C) (see ex. 3.19). As $D\flat$ is the enharmonic equivalent to $C\sharp$, the conflict between $C\flat$ and $C\sharp$ continues through the end of the movement. By measure 27 the magnetism of $C\flat$ has a stronger attraction, as the solo soprano line only sings the $D\flat$ ($C\sharp$) twice and is repeatedly drawn to the $C\flat$ (see ex. 3.20).

Example 3.19. Kallembach, *Antigone*, movt. VI, m. 1 and 12.

measure 1	measure 12
F+	

Example 3.20. Kallembach, *Antigone*, movt. VI, mm. 27-34.

The musical score for Example 3.20, Kallembach's *Antigone*, movement VI, measures 27-34, is presented in two systems. The first system covers measures 27-29, and the second system covers measures 30-34. The vocal line (Cre) is in the soprano part, and the instrumental parts are for Violins I, II, III, and IV. The lyrics are: "mem-ber this, re-mem-ber this: our coun-try is our safe-ty, our coun-try is our safe-ty, our coun-try is our safe-ty." The instrumental parts for the violins feature a prominent rhythmic figure of an eighth note followed by two sixteenth notes and another eighth note, often in triplet groupings. Dynamics include *mf*, *p*, and *pp*.

Rhythm plays an important role in the sixth movement. The rhythmic figure (and its variations) of an eighth note followed by two sixteenth notes and another eighth note (long-short-short-long) is present in fifteen of the thirty-four measures of this movement, showing the effects of inertia (see ex. 3.20, m. 28). The syncopation in measure 3 is an example of metric magnetism, as the music is pulled to the downbeat of measure 4 on the word “war” (see ex.

3.21). As the transition between measures 3 and 4 involves a falling gesture, one can see rhythmic gravity is working in conjunction with metric magnetism.

Example 3.21. Kallembach, *Antigone*, movt. VI, mm. 3-4.



Interpretation

The awkward rhythms, augmented triads, and contradictory tonal areas reveal that something is amiss. The tension between C \flat and C \sharp effectively conveys the conflict between Creon's law and the laws of the Greek gods. Creon's tragic flaw is his dogmatic stubbornness. The movement is marked *rhythmic* and *assertive*, which, in conjunction with the unyielding rhythmic motive, characterizes Creon's obsession with maintaining power. The rhythm also suggests Creon's military authority in its subdivided beats, imitating a marching army. Creon is melodically equated with the state and the security the state provides when the same figure is used for "ship of the state is safe," "our country is our safety," and "I could never stand by silent."

Movement 7

Table 3.7. Structural Memorization Chart for Movement 7.				
Chorus: O, numberless wonders (81 measures)				
Key area: 4#; Time Signature: $\frac{4}{4}$, $\frac{3}{4}$; Tempo: quarter note=96, 60; bold, rhythmic				
A	B	A	C	A
syncopated motive	open 5ths sound expansive	syncopated motive	churning ostinato	syncopated motive
1-21 3+4+3+2+5+4 a b a b ¹ c a	22-32 3+1+3+4	33-54 5+4+3+4+3+2 a b a b c ¹ a	54-75 (5)+4+4+4+3+2 (transition)	76-81 6 b
SSA	SA	SSA	SSA, then SSAA	SSA
call and response between vc and voices AC (V→i)	tutti 1 measure of $\frac{4}{4}$ HC	call and response between vc and voices AC (v→i)	<i>poco meno mosso, accel.</i> m59: quarter note=60 PC	<i>a cappella</i> AC
C# Dorian				
O, numberless wonders that walk the world, but none the match for man. Woman and man, crossing the great, heaving gray sea, driven on by blasts of winter, she holds her steady course.	Woman and man, the skilled, the brilliant! Ingenious past all measure. Past all dreams, the skills within their grasp.	O, numberless wonders that walk the world, but none the match for man. Woman and man, crossing the great, heaving gray sea, driven on by blasts of winter, she holds her steady course. Ah.	Man and woman, the skilled, the brilliant! Ah. They forge on, now to greatness, now to destruction. Ah. When they weave in the laws of the land and the justice of the gods they rise high. But the city casts out the one who weds herself to inhumanity. Mm.	O, numberless wonders that walk the world, but none the match for woman and man.

The seventh movement is a five-part rondo with call and response texture between the cellos and voices in the ritornelli. Uncommon in this piece, the cellos end the ritornelli with authentic cadences (see ex. 3.22). The vocal writing focuses on counterpoint, and like many previous movements, triads arise from the voice-leading, but do not result in functional harmony.

Example 3.22. Kallembach, *Antigone*, movt. VII, mm. 1-4.

O, num-ber-less

O, num-ber-less

O, num-ber-less

C# minor: v → i

The triplet figure in the cello introduction propels the music forward. Its syncopated rhythm in measure 2 interrupts the momentum, but the initial force is strong enough that the music keeps moving, stopped only by the cadence in measure 4 (see ex. 3.22). This syncopated rhythmic motive is prominent in the vocal and cello writing in the A sections and also present in the B section. Its short-long-short pattern contrasts with the long-short-short-long motive in Creon's sixth movement. Inertia is the most prominent musical force at work in the C section. After a five-measure transition, the C section features a churning ostinato that alternates between the ♪♪♪♪ rhythm from movement six and triplet rhythms (see ex. 3.23).

Example 3.23. Kallembach, *Antigone*, movt. VII, mm. 67-70.

When they weave in the laws of the land and the jus-tice of the gods, they rise, they rise high.

When they weave in the laws of the land and the jus-tice of the gods, they rise, they rise high.

ah ah ah ah ah ah ah ah ah ah

ah ah ah ah ah ah ah ah ah ah

pizz.

pizz.

mp cresc. poco a poco

mp cresc. poco a poco

Interpretation

The cyclic and eternal nature of time is evoked through the returning A sections and the repeated phrases in the cellos and voices. The text celebrates human perseverance, skill, and intelligence and refers to the rise and fall of fortune: “now to greatness, now to destruction.” Though the cellos began the movement, only the voices are heard at the end, focusing the listener on the humanistic spirit of the text.

Movement 8

Table 3.8. Structural Memorization Chart for Movement 8a.	
Trio: Then, suddenly, a sentry approached (13 measures)	
Key area: 0#b; Time Signature: $\frac{4}{4}$, $\frac{3}{4}$; Tempo: quarter note=76, rhythmic	
A	B
voices equal the first 4 measures of no. 6 vc equal the first 6 measures of no. 6	<i>a cappella</i>
1-6 6	7-13 3+4
Trio and 4 cellos	Trio
A minor versus F augmented (VI+) C vs. C# conflict	A minor
$\frac{4}{4}$ then one measure of $\frac{3}{4}$	$\frac{4}{4}$, $\frac{3}{4}$
Then, suddenly, a sentry approached leading Antigone in chains, saying that she had buried,	had buried her brother. Mm.

Table 3.9. Structural Memorization Chart for Movement 8b.	
Creon/Chorus: But, lo, what dark sign (18 measures)	
Key area: 4b; Time Signature: $\frac{4}{4}$; Tempo: quarter note=60, assertive, ominous	
A	B
F and C pedal, E \flat	D \flat Augmented 7 with E \flat
1-9 5+2+2	10-18 3+4+2
Creon, SSA, 4 cellos	
m5-8 analogous to no. 6 m 16-17	m13-16 analogous to no. 6 m24-26 m17-18 analogous to no. 6 m32-33
But, lo, what dark sign? Antigone, led in chains. You, with your eyes on the ground—	speak up. Do you deny it, yes or no? Had you the gall to break this law? Did you break the law?

Kallembach quotes the musical material of the first six measures of 8a from movement 6, including the C \flat versus C# (the third scale degree), the F augmented triads (the submediant), and the rhythmic motive (♩♩♩♩). Movement 8b utilizes the same key signature as the B section of the sixth movement and employs the same A \flat versus A \flat conflict of the third scale degree, the magnetism of C \flat in the solo line, and the prominent use of the submediant chord. This movement, however, uses a D \flat augmented 7, instead of a D \flat major 7, as found in the sixth

movement. Movement 8b is extremely dissonant—the $C\flat$ against $C\sharp$ ($D\flat$) continues from 8a, now paired with an $E\flat$ against an F (see ex. 3.24). One notable difference between the sixth and eighth movements is the presence of the vocal ensemble when Creon is singing. In the sixth movement, Creon is accompanied only by the cellos. In 8b, the vocal ensemble adds dissonant pitches to the cellos' $D\flat$ augmented chord until the text “speak up” and “yes or no?” (measures 10 and 12, respectively), when Creon is isolated.

Example 3.24. Kallembach, *Antigone*, movt. VIIIb, m. 10.

speak up.

mm.

mm.

mm.

mm.

mm.

mm.

mm.

mm.

mm.

$E\flat$ and $C\sharp$ against F and $C\flat$

$D\flat$ augmented 7

Interpretation

Whereas number six was Creon's movement, number eight is Antigone's. After the chorus delivers the text stating that Antigone buried her brother, there are four measures of humming—as a lament of a sister caring for her dead brother's body. As in movement 7, the *a cappella* ending of 8a highlights the human element—this time about grief. In 8b, as Creon is

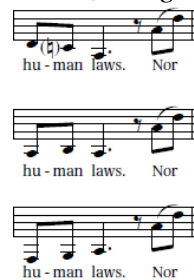
confronted with enforcing his punishment, the conflict between human law and the law of the gods reaches a crisis. The heightened tension is represented by the intensified dissonance of the augmented triad and two pairs of semitones: D \flat –F–A–C–E (it should be noted that this is the simultaneous expression of the conflicting triads: A minor and F augmented, with the C \sharp spelled enharmonically as a D \flat). The cellos dig in to the conflict with accented downbows.

Movement 9

Table 3.10. Structural Memorization Chart for Movement 9.	
Chorus/Antigone: Yea, for these laws (30 measures)	
Key area: 1 \flat ; Time Signature: $\frac{4}{4}$; Tempo: quarter note=99; defiant	
A	A ¹
Antigone	Sophie Scholl
1-15	16-30
a a b a a ¹	a a c
1+ 2+ 1+ 2+ 3+ 2+ 4	1+ 2+ 6+ 5+ 1
HC	AC
single measure cello scales between the vocal phrases	
mostly 4-part divisi (alternating between SSSA and SSAA) 6-part divisi mm. 22-23 SSSSAA	
D minor	D minor moving to D major. Ends ambiguously with an open 5 th and vc I moving D→E and stopping before F/F \sharp
Yea, for these laws were not ordained by Zeus, and she who sits enthroned with gods below, Justice, enacted not these human laws. Nor did I deem that thou, a mortal man, could'st by a breath annul the immutable laws of Heav'n	Man may disrupt this earthly harmony, but the roaring of the offended earth will soon drown out all cries for peace.

The ninth movement recalls the ascending drive of the cellos and the call-and-response nature between cellos and voices from the seventh movement. There is a striking moment in measure 9 when all the voices sing a unison A3 on the word: “laws” (see ex. 3.25). The authentic cadence at the end of the movement utilizes a subtonic chord as a dominant substitution, as heard in previous movements.

Figure 3.25. Kallembach, *Antigone*, movt. IX, m. 9.



Example 3.26. Kallembach, *Antigone*, movt. IX, mm. 1-3.

Musical score for Example 3.26, showing Soprano 1, Soprano 2, Alto, and four Cello parts (I, II, III, IV) in 4/4 time. The vocal parts (Soprano 1, Soprano 2, Alto) enter in measure 1 with a forte (*f*) dynamic, singing the lyrics "Yea, for these laws were not or-dained by Zeus,". The cello parts (Cello I, Cello II, Cello III, Cello IV) enter in measure 1 with a forte (*f*) dynamic, playing a rapid-fire unison ascent. The score is in 4/4 time and features a key signature of one flat (B-flat).

One must consider the beginning of movement 9 in context. The preceding movement was harmonically static and ended with long tones at a *piano* dynamic. Thinking in terms of inertia, a strong force is required to break free from such stasis. Movement 9's rapid-fire unison ascent creates the energy necessary to leave behind movement 8. The voices continue the energy of the cellos, though the inertia is redirected—continuing the upward ascent but with longer note

values. The metric dissonance of the voices obscures the bar lines through their entrance on beat two and their subsequent hemiola (see ex. 3.26). This pattern of call and response and redirected inertia continues until Sophie's last statement is delivered quietly and deliberately, followed by the fiery conclusion where the cellos move from *piano* to *fortissimo* in five beats (see ex. 3.27).

Example 3.27. Kallembach, *Antigone*, movt. IX, mm. 25-30.

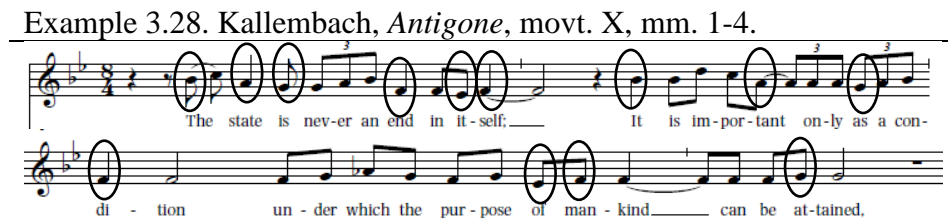
The musical score for Example 3.27 consists of three vocal staves and four cello staves. The vocal parts are marked *mp* and *non rit.*, with lyrics: "will soon drown out all cries for peace." The cello parts start with rests and then enter with a *p* dynamic, marked *cresc.*, and reach a *ff* dynamic by measure 30.

Interpretation

This is Antigone's opportunity to confront the man who wronged her brother and defied the gods. Emboldened by her principles, she speaks to Creon from a position of power that belies her station as a woman. Antigone's text and its musical setting shows anger through loud dynamics and high tessitura. In contrast, Sophie's prophecy at measure 25 is all the more ominous through the controlled dynamics (*mp*) and lower tessitura of her final statement (see ex. 3.27).

Movement 10

Table 3.11. Structural Memorization Chart for Movement 10.					
Chorus: The state is never an end (14 measures)					
Key area: 2 \flat ; Time Signature: $\frac{3}{4}$; Tempo: quarter note=60; freely (like plainsong)					
6 statements of $\hat{8}\hat{7}\hat{6}\hat{5}\hat{4}\hat{5}$ (with variations) over droned B \flat in the cellos					
$\hat{8}\hat{7}\hat{6}\hat{5}\hat{4}\hat{5}$	$\hat{8}\hat{7}\hat{6}\hat{5}\hat{4}\hat{5}\hat{6}$	$\hat{8}\hat{7}\hat{6}\hat{5}\hat{4}\hat{5}$	$\hat{8}\hat{7}\hat{6}\hat{5}\hat{4}\hat{5}\hat{7}$	$\hat{8}\hat{7}\hat{b}\hat{7}\hat{5}\hat{4}\hat{5}$	$\hat{8}\hat{7}\hat{6}\hat{5}\hat{4}\hat{\sharp 4}$
Tutti, in unison, 4 cellos					
B \flat Major					
Text from the White Rose, First Pamphlet					
The state is never an end in itself;	It is important only as a condition under which the purpose of mankind can be attained,	and this purpose is none other than the development of all of man's pow'rs.	If a state prevents the development of the capacities which reside in man,	than it is reprehensible and injurious,	no matter how excellently devised, nor how mighty, no matter how perfect in its own way.



Kallembach sets Friedrich Schiller's words as quoted in the first White Rose pamphlet in a unison line, evoking Medieval plainchant.³² In this setting, the voices function like a traditional Greek chorus, offering commentary on the role of government. The movement is a series of six statements (with variations) of a descending five-note scale, followed by a return to the fifth scale degree. Example 3.28 shows two of the patterns. The cellos drone octave B \flat s until the penultimate measure. This context will influence the effect of the ending E \natural in the voices, since the trace of the B \flat will still be audiated, resulting in the perception of a melodic tritone (see ex. 3.29).

32. Schmidt, "The Liberty of the Ancients," 286-314.

Example 3.29. Kallembach, *Antigone*, movt. X, mm. 13-14.

Gravity, magnetism, and inertia are working concurrently in the tenth movement. Each phrase is a descending gesture, giving in to melodic gravity. F has a magnetic pull that results in the first five phrases descending to $\hat{5}$, sinking below to $\hat{4}$, and being pulled back to $\hat{5}$. When the last phrase breaks free from the attraction of $\hat{5}$, Kallembach highlights the change with the harmonic tritone of the E_b against the ingrained B_b that the cellos droned. (see ex. 3.29). The cyclic nature of the repeating pattern shows the effects of inertia, which again continues until the last statement is liberated.

Interpretation

Plainchant is associated with the declamation of sacred text. This text discusses the sacred duty of the government to allow its citizens to reach their potential. The setting of unison voices over a cello drone highlights the text. It is fitting that the text is a comparison of two different forms of government in ancient Greece. The republican government in Athens is

contrasted with the despotic government of Sparta. Both Antigone's Thebes and Sophie's Germany were closer in character to this description of Sparta.³³

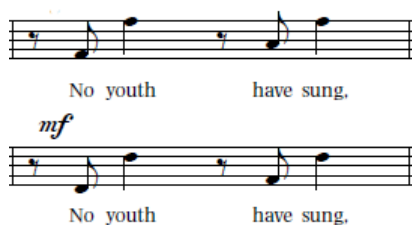
Act III. The Death of Antigone

Movement 11

Table 3.12. Structural Memorization Chart for Movement 11.					
Chorus/Antigone: Farewell my friends, my countrymen (33 measures)					
Key area: 1b; Time Signature: $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{1}{4}$ (2+3); Tempo: quarter note=56					
A		B			
Introduction	vc motive from mvt. 4 returns, down a tone	2 nd melodic idea	electric guitar rhythm	climax	Codetta
1-7 1+6 HC	8-13 4+2 AC	14-22 3+4+2 HC	23-25 3 PC	26-29 2+2 HC	30-33 3 PC
S1, 4 cellos	SSA, 4 cellos	SSSA, 4 cellos	SSA, 4 cellos	SSSA, 4 cellos	SSA, 4 cellos
D minor		D dorian, often with a raised $\hat{7}$			
Farewell my friends, farewell my countrymen, a last farewell; my journey's done.	a last farewell my journey's done.	No youth have sung the bridal song for me. No maids adorn my bed with flowers from the lea, for death calls his unwed bride.	S1: No youth have sung the bridal song. No maids adorn my bed. S2&A: Death calls his unwed bride.	No song for me, it's death I wed. No flowers for me, it's death I wed.	No flowers for me, it's death I wed.

Example 3.30. Kallembach, *Antigone*, Comparison of movt. XI, m. 14 and movt. IV, m.5.

Movement 11 measure 14



Movement 4 measure 5



33. Schmidt, "The Liberty of the Ancients," 286-314.

Example 3.31. Kallembach, *Antigone*, Comparison of movt. XI, m. 21 and movt. IV, m. 13.

Movement 11 measure 21	Movement 4 measure 13
<p>For death calls, calls</p>	<p>for the gods to</p>

Apart from the introduction and the codetta, movement 11 is a reprise of movement 4. The same cello motive is heard down a tone in D minor, marking the beginning of the A section at measure 8. Then, a single vocal line begins, which moves to a duet in thirds, followed by all three voices in parallel motion, and finally four-part divisi. There is also a brief silence between measures 22 and 23 before the electric guitar riff, as in the fourth movement. Kallembach develops the second melodic idea (which is analogous to movement 4's second phrase) for the majority of the movement. Antigone's lines: "No youth have sung" (movement 11) echo Sophie's words: "if one star" (movement 4) in its rhythm and ascending leaps (see ex. 3.30). Additionally, Kallembach takes the rhythm and melodic line of "For death calls" (movement 11) from the fourth movement's "For the gods to" (see ex. 3.31).

Kallembach's extension of the second melodic idea—the ascending leap—requires increased energy, since it works against the force of melodic gravity (see ex. 3.30). Like the fourth movement, however, inertia is the most prominent musical force due to the cello ostinato. Though the ostinato stops at the codetta, a new repeated rhythm and pitch in the cellos present another instance of inertia (see ex. 3.32).

Example 3.32. Kallembach, *Antigone*, movt. XI, mm. 30-33.

30 *mf* *non rit.*

S.1 No flowers for me, it's death I wed.

S.2 No flowers for me, it's death I wed.

A No flowers for me, it's death I wed.

Vc. I *f*

Vc. II *f*

Vc. III *f*

Vc. IV *f*

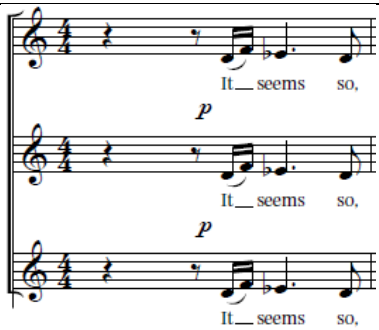

Interpretation

This is the last time Antigone is heard. Rather than a lament, Kallembach sets her sad words with the same strong music as the fourth movement, when she boldly declares she will defy Creon's law. In this movement, she accepts her punishment bravely as she goes to her death. Though Sophie's defiant words from her trial are not heard, here Antigone speaks for both characters.

Movement 12

Table 3.13. Structural Memorization Chart for Movement 12.				
Chorus: It seems so, and will be so (17 measures)				
Key area: 0 \sharp / \flat ; Time Signature: $\frac{4}{4}$; Tempo: quarter note=52				
Through-Composed				
voices have vc motive from mvt. 1 m 17	Rhythmic dissonance		voices have vc motive from mvmt.1 m 17	E \flat from vc motive becomes root of E \flat +7
1-5	6-10	11-13	14-15	16-17
tutti in unison, 4 cellos (harmonics)	SA, 4 cellos (harmonics)	tutti in unison, 2 cellos	tutti in unison, 4 cellos	
emphasizes B minor in the cellos, D minor in the voices, until m.8, when voices join B minor				
Text is from the White Rose, Second Pamphlet				
It seems so, and will be so, if man does not awake from his stupor,	if he does not protest, if he shows no sympathy, no much more, a sense of complicity	he himself is to blame.	He is guilty,	guilty.

Example 3.33. Kallembach, *Antigone*, Comparison of “Wake Up” motive in movts. II and I.

Movement 12 measure 1	Movement 1 measure 17
	

Similar to the setting of the first White Rose pamphlet in the tenth movement, Kallembach sets movement 12 in the style of a Greek chorus with the voices in unison. The vocal line only divides during measures 10 and 11. Rather than an octave drone in the cello, this movement is accompanied primarily by B minor arpeggios in the strings, though there are also harmonics written—the only extended techniques Kallembach included for the cellos. In this penultimate movement, Kallembach recalls material from the prologue, giving the cello’s “wake

up” motive to the voices (see ex. 3.33). The final chord on “guilty,” which is an E \flat augmented 7, recalls the D \flat augmented 7 in movement 8b, occurring when Creon asks Antigone if she is guilty of breaking his law.

The B minor triad that persists in the cello is evidence of inertia. Melodic magnetism and melodic gravity work together in the twelfth movement, as seen by the downward pull drawing E \flat to D in the motive shown in example 3.33. In measures 10 and 11, rhythmic gravity works in conjunction with the melodic magnetism and gravity as the downbeat strengthens the pull to D (see ex. 3.34).

Example 3.34. Kallembach, *Antigone*, movt. XII, mm. 10-11.

The musical score for Example 3.34 shows three staves labeled S1, S2, and A. Each staff contains a melodic line with a downward pull from E \flat to D, and a rhythmic pattern of eighth and sixteenth notes. The lyrics are 'a sense of com-plic - i - ty he_him'. Dynamics include *f* (forte) and *dim.* (diminuendo). The score is for measures 10 and 11 of movement XII.

Interpretation

Where government was assessed in the tenth movement, in movement 12 the citizens are judged. There is no anger in this setting, and the text is delivered objectively until measures 10 and 11, when heightened emotions are shown through the incorporation of harmony, louder dynamics, and higher tessitura (see ex. 3.34). The text admonishes man to “awake from his stupor” using the “wake up” motive from the prologue, when the cellos interrupt the “dream” music.

Epilogue

Movement 13

Table 3.14. Structural Memorization Chart for Movement 13.		
Chorus/Duet: Sophie's Dream; Ecce quomodo moritur (81 measures)		
Key Area: 1 \sharp , 1 \flat ; Time Signature: $\frac{4}{4}$, $\frac{3}{4}$, $\frac{3}{4}$; Tempo: quarter note=60		
A	A ¹	B
initial "dream" theme from mvt.1 in the Alto solo Unison G \rightarrow F \sharp in all cellos from mvt.2 Ecce quomodo on A \flat and E \flat , as in mvt. 1 (though different melodic and rhythmic material)	initial "dream" theme from mvt.1 in S1. Quotation of mvt. 1 in all voices mm. 35-42 (like mvt. 1 m7-13)	Moves from unison to cluster chords in 8-part divisi in the first two phrases. mm. 61-65 cellos have initial "dream" material and voices have the cello "wake up" motive from mvt.1 B \flat ending is ambiguous. Meter changes.
1-26 3+3+3+3+3+3+8	27-43 4+4+2+3+4	44-81 9+8+5+7+9
S and A solos, SSA, 4 cellos	SSA, 4 cellos	SSSSAAAA, 4 cellos
G Major		centers around G Major
S/A solos: Last night I dreamt that I was walking SSA: <i>Ecce quo modo moritur</i> . (Behold how the righteous one dies.) S/A solos: with my brother Hans. SSA: <i>Ecce quo modo moritur justus et nemor percipit corde...</i> (Behold how the righteous one dies and no one understands) walking with my brother Hans, our arms linked. I was lifted off the ground and soared through the air.	Then he said, "I know a simple proof of God's existence in the world. To prevent the world from becoming polluted with our stale breath, God fills the world with his own breath." Then he raised his face to the gloomy sky and drew a deep breath.	His breath streamed forth in a bright blue jet as it rose into the sky and drove the murky clouds away until the sky was as flawlessly blue as blue could be. <i>Erit in pace memoria eius...Ecce.</i> (Their memory shall be in peace. Behold)

Throughout the final movement, Kallembach quotes the initial "dream" theme from the Prologue. The soloists sing this theme—now with words from Sophie's diary, describing her dream. Here, the "dream" theme is juxtaposed with the passion text: *Ecce quomodo moritur* (see ex. 3.35). Another significant quotation from the prologue is the cello "wake up" motive, now heard in the voices. The singers' B \flat conflicts with the B \flat in the cellos, as seen in example 3.36.

Example 3.35. Kallembach, *Antigone*, movt. XIII, mm. 1-6.

Vocal Parts:

- Soprano Solo:** Last night I dreamt that I was walk - ing
- Alto Solo:** Last night I dreamt that I was walk - ing
- Soprano 1:** Ec - ce quo - mo - do mo - - ri - tur,
- Soprano 2:** Ec - ce quo - mo - do mo - - ri - tur,
- Alto:** Ec - ce quo - mo - do mo - - ri - tur,

Instrumental Parts (Cello I-IV):

- Cello I:** *mf* (measures 1-2), *mp dim.* (measures 3-6)
- Cello II:** *mf* (measures 1-2), *mp dim.* (measures 3-6)
- Cello III:** *mf* (measures 1-2), *mp dim.* (measures 3-6)
- Cello IV:** *mf* (measures 1-2), *mp dim.* (measures 3-6)

Example 3.36. Kallembach, *Antigone*, movt. XIII, mm. 62-63.

The image displays a musical score for measures 62 and 63 of Kallembach's *Antigone*, movement XIII. The top two staves are vocal parts with the lyrics "as blue ___ could be,". The notes for the vocalists are circled in measure 62. The bottom two staves are empty, representing instrumental parts. Below the vocal staves, there is a system of four staves, likely for a string ensemble, with notes circled in measures 62 and 63, indicating a cluster chord.

The first cello transitions from the A section to the B section with an ascending line initiated on the alto pitch (B3) and rising to an A4, where the singers join in unison. The voices then open into a cluster chord in eight-part divisi, giving each member of the original performing ensemble her own note (see ex. 3.37). Kallembach chose to save the one-voice-per-part divisi for this special text at the end of the piece.

Example 3.37. Kallembach, *Antigone*, movt. XIII, mm. 42-49.

drew a deep breath. His breath streamed forth, his breath streamed forth in a bright, blue jet as it rose in to the sky,

drew a deep breath. His breath streamed forth, his breath streamed forth in a bright, blue jet as it rose in to the sky,

drew a deep breath. His breath streamed forth, his breath streamed forth in a bright, blue jet as it rose in to the sky,

drew a deep breath. His breath streamed forth, his breath streamed forth in a bright, blue jet as it rose in to the sky,

Example 3.38. Kallembach, *Antigone*, movt. XIII, mm. 67-74.

me-mo-ri-a. ce me-mo-ri-a. e-ius, me-mo-ri-a e-ius... ec

ce me-mo-ri-a. e-ius, me-mo-ri-a e-ius... ec

ce me-mo-ri-a. e-ius, me-mo-ri-a e-ius... ec

ce me-mo-ri-a. e-ius, me-mo-ri-a e-ius... ec

Several musical forces are evident in movement 13, which begins with three parallel statements of descending gestures in the solo lines and the choral parts. This melodic gravity also

affects the cellos in their initial statement (see ex. 3.35). The tonal ambiguity between G major and B minor returns, enhanced by the repeated descending D→B statements in the choral parts, shows the effects of inertia, gravity, and melodic magnetism (see ex. 3.38). The pull of both keys can still be felt when the work comes to an intimate close with a unison B \flat in the voices over a weakened G major \sharp in the cellos (see ex. 3.39).

Example 3.39. Kallembach, *Antigone*, movt. XIII, mm. 80-81.

The musical score for Example 3.39 shows measures 80 and 81 of Kallembach's *Antigone*, movement XIII. The score is for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and Cello/Double Bass. The vocal parts have a unison B \flat in measure 81. The cello part has a weakened G major \sharp in measure 81. The score is marked with 'PPP' (pianissimo) and 'mm' (measures).

Interpretation

A book begins with a front cover and closes its action with a back cover. Metaphorically, Kallembach closes the action of *Antigone* in the same way (though clearly this is not the end of Sophie's story), creating an inverse image of his musical approach in the beginning of the oratorio. One such reversal occurs with the return of the *ecce* text—now lacking the metric and tonal dissonance of its initial statement. Though the A \flat and E \flat are still significant, the conflict between E \flat and E \sharp —which created the augmented melody in the prologue—is absent, allowing consonant sonorities to predominate.

The cellos' "wake up" motive is now transferred to the sopranos, whose B \flat conflicts with the B \sharp in the cellos, a reminder that outside of the dream, things are still not as they should be. In another reversal of roles, the cello inhales Hans's breath in measure 43, as it rises from the alto's B3 to an A4 (see ex. 3.37). The singers exhale the breath, joining the cellos on A4. Metaphorically, Hans's breath does "stream forth" when the unison expands to a compound interval—only to resolve to a unison B \flat as the breath dissipates into the ether, leaving the sky cloudless and "flawlessly blue."

CHAPTER 4. CONDUCTOR'S CONSIDERATIONS

Teachers and conductors must synthesize all the information of the previous chapters and apply it to the score. Though there are challenges that are unique to certain movements, there are some aspects of Kallembach's style that are present throughout *Antigone*. His use of second inversion triads and tonal ambiguity create the potential for intonation problems. Careful attention to tuning early in the rehearsal process will provide a sonic framework for the singers. Intonation can be improved in the warm-up portion of rehearsals by incorporating vocalises designed to tune dissonant intervals (see Appendix A). Further, the independent nature of the cello lines requires the singers to be accurate and confident on their parts before rehearsing with the instruments. Since the cellos often act as a consort, the conductor should plan a rehearsal with cellos alone to encourage ensemble and communication between consort and conductor. Also, carefully assigning the divisi in advance can save valuable rehearsal time. To encourage understanding of the music and expressive performance, conductors can incorporate Energetics into the rehearsal process by discussing the music metaphorically and asking singers to use gestures when singing.

Movement 1

Table 4.1. Range and Tessitura of Movement 1.		
	Range	Tessitura
S1	E4-G5	E4-D5
S2	C4-E5	C4-B4
A	G3-B4	G3-G4
vc I	D3-D4	
vc II	G2-B3	
vc III	F#2-Bb3	
vc IV	D2-G3	

Performers and Pacing

Movement 1 begins SSA and then divides to SSAA at the end. The linear counterpoint of the first 29 measures suggests equality between the vocal lines. Depending on the singers in the ensemble, the music might best be served by an even *à tres* split. At the four-part divisi, the performers singing S1 can be divided to balance the dissonance between the upper voices, which more easily cut through the sonority, and the lower voices, which are most likely to be lost in the texture.

Kallembach treats the Prologue like an overture. Before the events of the drama, he presents thematic material that returns later in the work—even ending the movement with a declamatory fanfare (see ex. 3.6). A significant pause before beginning Act I allows the final statement to ring—then to dissipate—before beginning the story in movement 2. The tempo is already slow ($\text{♩} = \text{ca. } 52$, *rubato*), and thus the conductor should follow the composer’s *non rit.* designation at the end, resisting the common practice of slowing at the end of the movement.

Tone and Technique

Three main ideas comprise movement one: the “dream” theme, the “wake up” motive, and the passion text (see ex. 3.5, 3.7, and 3.6, respectively). Employing different tone qualities for each of the ideas will define them. *Dolce* singing evokes the atmospheric, other-worldly quality of the “dream” theme. The tessitura of each vocal line remains within an octave. While the soprano lines lie within a comfortable range, the altos should avoid heavy singing during the extended phrases in lower registers. The tone should be warm, not be pressed. As gravity pulls the “dream” theme to E4, C4, and G4, these are the pitches to emphasize, as opposed to the downbeat (see fig. 3.8). The “wake up” motive in the cellos interrupts the dream and should contrast with the warmth and sweetness of the voices, biting into the string to cut through the

soundscape. The third idea is the passion text. Bright timbre will contrast with the initial “dream” theme. Increased chest voice is desirable here, but altos should strive for uniformity of tone throughout their range and avoid “yodeling” when approaching the G4 (see fig. 3.11).

Pedagogical and Gestural Considerations

The alternation between C \flat and C \sharp warrants attention in the rehearsal process. One pedagogical strategy is to begin the movement and ask the singers to hold where the alto sings C \sharp , such as in measures 6 and 10, so they can focus on tuning. Another structurally important moment for intonation is the appearance of the B minor triad in the voices (measure 14) just before the cellos begin the “wake up” motive. The augmented motive of the passion text may also be challenging for singers to execute. Having all singers sing the alto line in unison in measures 21 through 29 and repeating the process with the S2 and S1 lines will familiarize the singers with the sound and the physical sensations necessary to navigate the intervals.

Singers can use a gesture that indicates the melodic gravity present in the “Dream Theme” such as a downward or sweeping motion whose destination is the E4 and C4 in the first and second soprano, respectively, and a cyclic motion in the altos, showing the inertia of the repeating G major chord (see ex. 3.5). The conductor’s gestural variety can also bring out the nuance of Kallembach’s writing. For instance, the rhythmic accuracy of the cello entrance will improve with a *marcato* four-pattern. The tension of this “wake up” motive can be shown in a pattern with increased density (as if one was moving through molasses instead of water). Due to the polyrhythms of the B section when the Latin text enters, a clear pattern should be maintained, though the linear character of the vocal lines would be aided by discontinuing the *marcato* conducting until the vertical nature of measures 30 through 34 appears (see ex. 3.7).

Movement 2

Table 4.2. Range and Tessitura of Movement 2.		
	Range	Tessitura
S1	B4-A5	B4-G5
S2	D4-E5	F#4-D5
A	G3-B4	B3-B4
vc I	F#3-A4	
vc II	E2-B3	
vc III	B2-B3	
vc IV	D2-F#3	

Performers and Pacing

The second movement incorporates significant divisi in the S2 line. Improved balance could be achieved by adding singers to the S2 line when moving from the *à tres divisi* of the Prologue. In the divisi of the final chord (B minor with an added G), however, the dissonance of the non-harmonic tone should not be overly present, since this would disrupt the subtlety of the writing. Asking singers to think of the non-harmonic tones as adding color to the structure of the triad may help balance the chord.

Like the transition between the first two movements, it makes sense dramatically to pause before beginning the third movement. Movement 2 ends with Antigone summoning her sister, though her words are not included—only Ismene’s response is heard in movement 3. A pause acknowledges the change of scene from Chorus to Ismene, and the space represents the words Antigone would have spoken.

Tone and Technique

In this choral recitative, the Chorus is fulfilling a narrative function; therefore, the movement need not be sung overly *espressivo*. The lack of slurs in the cello lines in the A section reinforces the demarcated articulation of the voices. Whereas *senza vibrato* singing in

measures 13 through 15 could evoke Creon's harsh threat, the pathos of the cello slurs and delicate *pizzicato* at the beginning of the B section signal a gentler, warmer tone from the voices as they relay the death of Antigone's brother. The snap *pizzicato* triggers a return to steely, *senza vibrato* technique.

Pedagogical and Gestural Considerations

Singers must balance the challenge of rhythmic precision with natural text declamation. Count-singing is an effective technique for ensembles to synchronize entrances, releases, and consonants. The conductor can also facilitate the singers' awareness of speech rhythms by asking them to speak or chant the text in rhythm.¹ The alternation of these two strategies will help singers achieve both goals. When using count-singing or text-chanting, conductors should remind singers to employ healthy technique and avoid vocal production that is unsupported and damaging to the vocal folds.

One of the gestural challenges of this movement is negotiating the abrupt change in tempo and mood between the A and B sections. The conductor must decide whether or not to take a full stop between the sections. If the conductor chooses to have continuous sections, the preparatory gesture for the downbeat of measure 19 must occur during the fourth beat of measure 18. In either interpretation, the preparatory gesture should represent the change in density of the B section.

1. Pamela Elrod, "The Rehearsal Techniques of Robert Shaw," *Southwestern Musician*, (February 2013): 40-47, accessed January 30, 2019, http://www.tmea.org/assets/pdf/southwestern_musician/EssentialBuildingBlocksFeb-2013.pdf.

Movement 3

Table 4.3. Range and Tessitura of Movement 3.		
	Range	Tessitura
Ismene	A#3-F#5	D#4-D#5
vc I	C#2-D#4	

Ismene is older and more rational than Antigone. The mezzo soprano who sings her role is simultaneously protective of her sister and consumed by self-preservation. In addition to choosing a soloist comfortable in the extended range of this movement, a voice that has warmth and richness of tone can portray the maturity of Ismene's character. Kallembach wrote expressive markings in the cello part but gave no interpretive direction for the vocal soloist. Absence of markings does not suggest an absence of expression, but rather respects the interpretation of soloist and conductor. Thus, the conductor must decide how much artistic license to give to the singer. Rehearsal time should be dedicated to shaping the duet and developing a conversational delivery between Ismene and the cellist, ideally allowing the conductor merely to maintain the tempo in performance. The next movement is Antigone's response—though it begins with Sophie's words—and should, therefore, follow without much delay.

Movement 4

Table 4.4. Range and Tessitura of Movement 4.		
	Range	Tessitura
S1	F#4-Bb5	G4-A5
S2	B3-E5	E4-E5
A	B3-B4	B3-B4
vc I	C#3-E4	
vc II	E2-B3	
vc III	E2-E3	
vc IV	C2-D3	

Performers and Pacing

Movement 4 moves from a single vocal line to seven-part divisi. The conductor should decide how to allocate voices to maintain balance in the duet and trio sections and must also balance the notes of the final seven-part cluster. An even *à tres* division that further divides as called for in the score (i.e. Soprano 1a, Soprano 1b, etc.) will allow the equality of the vocal lines to be heard. The three-part split in the S1 line will reduce the number of singers on the highest note, further helping the balance of the lower notes.

To maintain the rhythmic integrity of the cello motive, the conductor should ensure a steady tempo throughout the movement, holding the singers accountable for accurate execution of the triplets and dotted-eighth/sixteenth note patterns. The movement that follows is starkly different in mood, key, tempo, and compositional devices. A significant pause will allow the final cluster of movement 4 to ring and dissipate, providing a fresh sonic beginning for movement 5.

Tone and Technique

Both Antigone (though fictional) and Sophie were strong people who bravely upheld their principles in the face of death. Their words are of paramount importance and therefore must be clearly articulated. Kallembach's writing features two-bar subphrases with rests in between. Singers should maintain supported tone through these short declamations, as the music continues to drive to the climax of the final statement.

Pedagogical and Gestural Considerations

Rehearsing the parallel octaves (between alto and soprano 1a in measures 27-31) in unison—with the sopranos down the octave—will help singers listen across the ensemble when they are in their designated octave and will reduce the fatigue of repeating this section which lies

in their *passaggio*. The same measures feature parallel fourths between soprano 2 and soprano 1b. Because the fourth is a notoriously difficult interval to tune, isolating these lines in rehearsal will help the singers listen across the ensemble and adjust their intonation. Though oratorios are not “acted,” singer affect conveys meaning. Rehearsing with blocking, movement, and posture that evokes the strength of Sophie and Antigone will help the singers “get in character,” embody the meaning of the text, and tell the story in performance.

The conductor’s gesture can help singers contrast the lyrical nature of the opening phrases with the rhythmic B section, by switching focus from the horizontal plane to the vertical plane. The preparatory gesture into measure 27 should show the character change of the B section, while maintaining the same tempo as the A section.

Movement 5

Table 4.5. Range and Tessitura of Movement 5.		
	Range	Tessitura
S1	E \flat 4-A \flat 5	E \flat 4-G \flat 5
S2	B \flat 3-G \flat 5	E \flat 4-D \flat 5
A1	A \flat 3-D \flat 5	B \flat 3-B \flat 4
A2	A \flat 3-C \flat 5	A \flat 3-A \flat 4
vc I	A \flat 2-A \flat 4	
vc II	E \flat 2-B \flat 2	Opt: B \flat 2-A \flat 3
vc III	A \flat 2-C4	
vc IV	A \flat 2-E \flat 4	Opt: E \flat 2-F2

Performers and Pacing

The fugato texture of movement 5 suggests equal importance between the four vocal lines. Depending on the singers, the low tessitura of the alto 2 line could be overbalanced by the sopranos, possibly necessitating the reallocation of voices so that fewer singers are on the soprano lines and more are assigned to the alto lines. Intonation is another factor the conductor should consider in advance. The key signature is a semitone lower than the previous movement and proceeds through two modulations. The exposed nature of the counterpoint, nebulous key

center, and pervasive dissonance make tuning difficult. Using the optional cello cues will help with intonation and singer confidence.

Slow tempi tend to get even slower as the music progresses. The conductor should ensure a steady tempo so the movement does not drag. When the cellos enter with the fugato material at measure 25, they should be in the same tempo as when the material was originally introduced in measure 1. Kallembach does not indicate a slowing of tempo until the penultimate measure—and even this marking is *poco rit.* Too much *ritardando* is unnecessary when the original tempo is so slow. Since movement 5 marks the end of Act I, a significant pause before movement 6 is advisable.

Tone and Technique

The slow pace and extended note values create a situation in which singers' breath management is vital. The conductor must make decisions about where breath marks will occur—at commas, periods, or at rests—and singers must plan where to take catch breaths so their breathing is staggered and unnoticeable to the audience. A clear tone—absent of excessive vibrato—is necessary for tuning the austere counterpoint. The text is ominous, suggesting a timbre that eschews warmth. Though strings instinctively incorporate vibrato in their playing, asking the cellos to play *senza vibrato* on this movement could match their playing to the voices' technique.

Pedagogical and Gestural Considerations

The rare moments of consonance are emphasized due to the otherwise pervasive dissonance. Immaculate intonation is necessary on the unison C \sharp in measure 9 and the open fifths at measures 10, 13, 18, and 37 to highlight the contrast with the rest of the dissonant music.

Isolating these places in rehearsal will prepare the singers to focus on these crucial tuning moments. Beth Willer had additional insight about preparing this movement:

We really needed to know what that felt like to take this pitch from the cellos, the low A \flat and then—start in the middle of your voice and then get up over your first break and then get up over your second break. All in one breath. For the sopranos—not quite up over your second break—but you know, that's a that's a tricky line. So, we worked on that a lot.... I rehearsed this on text because I think it's so text driven... I might have done this on "no no no," to just free them up. And I do think the vowels can be tough: "everywhere and at all times." It's a lot of ah, so that helps, but "evil is lurking"—that can get a little stuck. I think text stress—more than vowels—helps something like this move. And making sure that you hit the right tempo. Because this is slow, and they need to know how to pace their breath from rehearsal one... This is one where I'd be really steady about tempo so they can start planning their breaths right away.²

The conductor's demeanor can encourage performers to sing with confidence during this difficult movement. When planning gesture on movement 5, conductors should incorporate motions that encourage singers to support the tone through the long phrases. A gesture with less density can show the floating nature of this movement, which lacks a sense of gravity and magnetism. Similarly, singers can be asked to rehearse with a rhythmic horizontal arm motion to maintain tempo but avoid accenting the downbeats in the A sections (see Table 3.5)

Movement 6

Table 4.6. Range and Tessitura of Movement 6.		
	Range	Tessitura
Creon	E4-A5	A4-F5
S1	E4-F5	A4-F5
S2	C \sharp 4-E5	E4-E5
S3	A3-C5	A3-A4
vc I	E3-D \flat 4	
vc II	A \flat 2-A3	
vc III	A \flat 2-E3	
vc IV	C2-C3	

2. Beth Willer, interview by author, Lewisburg, PA, December 9, 2019.

Performers and Pacing

As *Antigone* is an oratorio, one does not expect the drama to be acted out with staging and costumes. The conductor might decide, however, to have Creon and the trio step out of the ensemble for this movement. For the trio—especially if they are not standing next to each other—placement in front of the ensemble might allow them to hear each other better. Creon is fixated with power. The soprano assigned to this role should be able to sing this movement with authority and freedom throughout the range. As with Ismene's movement, Kallembach does not provide expressive markings for the soloist. Here, again, the conductor should decide how much artistic license to give the soloist. Unlike movement 3, which is conversational between solo singer and solo cellist, movement 6 incorporates all the cellos, necessitating more direction than mere time-keeping from the conductor.

Creon's tragic flaw was his dogmatic stubbornness. This movement is marked *rhythmic* and *assertive*. Elasticity of tempo (especially in the slower section) should be avoided, since this will send a conflicting message about Creon's character. The rhythmic augmentation and soft dynamic marking at the end provide a subtle closure to the movement. The next movement begins with rapid ascent in the cellos, breaking free from the gravity of the sixth movement. The interval between these two movements should be limited to exploit the contrast in mood.

Tone and Technique

The militaristic marching rhythm of the cellos should not influence the trio's text to become clipped. Instead, singers should continue to sing on vowels. Like the second movement, the ensemble fulfills the narrative role of the chorus rather than commenting on the drama. As such, the text should be delivered with objective detachment rather than with overly expressive singing. The cellos, who function as Creon's soldiers, should bite into the string, interjecting

during the trio's text. Here, as in the fifth movement, asking the cellos to play *senza vibrato* conveys the mood of the text—in this case, the inhumanity of Creon's law.

Pedagogical and Gestural Considerations

The pervasive cross-relations between C \flat and C \sharp create challenges of accuracy, especially in cases like measure 1, with an augmented triad, and where the second soprano leaps to a C \flat half a beat after the first soprano has just sung a C \sharp (see fig. 3.21). Isolating the augmented triads and the moments where C \flat and C \sharp are in metrically close proximity will help the singers' intonation. A *marcato* gesture can show the militaristic nature of the cellos and Creon's unyielding stubbornness.

Movement 7

Table 4.7. Range and Tessitura of Movement 7.		
	Range	Tessitura
S1	F \sharp 4-A5	B4-G \sharp 5
S2	C \sharp 4-G \sharp 5	F \sharp 4-D \sharp 5
A1	B3-D \sharp 5	C \sharp 4-C \sharp 5
A2	G \sharp 3-D \sharp 5	G \sharp 3-A4
vc I	D \sharp 3-F \sharp 4	
vc II	B2-E4	
vc III	D \sharp 2-D \sharp 4	
vc IV	C \sharp 2-E3	

Performers and Pacing

The call-and-response nature in the A sections indicates equality between the cellos and singers, rather than one consort serving as accompaniment for the other. The syncopation and polyrhythms can create tempo issues, which the conductor must regulate. At measure 50, there is a *poco meno mosso, accel.* The *accelerando* should reach the tempo of 120 in order to be halved at measure 59, where Kallembach directs $\text{♩}=\text{♩}$, $\text{♩}=60$. Due to the text of movement 8a “Then, suddenly,” it is logical to proceed immediately to the next movement.

Tone and Technique

Movement 7 is one of the longest, most taxing movements in *Antigone*. The tessitura for the sopranos lingers in the *passaggio*. Singers should be cautioned against singing with unsupported tone during longer notes and in the repetitive passages. Vibrant tone in the voices and cellos can evoke the text, which celebrates the resilience and endurance of humankind. The diction of the upper voices during the C section must be clearly articulated to prevent the churning ostinati of the lower voices from obscuring the text.

Pedagogical and Gestural Considerations

Since rhythmic integrity is challenged by syncopation and polyrhythms, count-singing is a valuable rehearsal technique in this movement to ingrain the tempo and rhythms in the singers. When planning rehearsals, the conductor should be cognizant of the tessitura of this movement, as the top soprano part lies in the *passaggio*. Rehearsing movements with a lower tessitura—such as movements 1 and 12—before and after movement 7 will allow the highest sopranos to recover.

A clear ictus and even motion from beat to beat is vital to maintain tempo and ensemble in the seventh movement. Conductors should incorporate gestures that encourage the singers to support the tone, and the cellos should be kept to a dynamic level where the singers are not tempted to “push” the tone. It is common for singers to learn their music in isolation from the instrumental lines. Since the cello ritornelli create the forward motion that the singers continue, it is important for the singers to feel the connection between their lines and the cellos’ lines. Having singers tap the rhythm of the cello interludes will aid their awareness of the energy that sets up their entrance.

Movement 8a

Table 4.8. Range and Tessitura of Movement 8a.		
	Range	Tessitura
S1	G4-F5	A4-F5
S2	E4-E5	E4-C5
A	A3-C5	C4-A4
vc I	E3-C#4	
vc II	A2-F3	
vc III	A2-E3	
vc IV	C2-F2	

Performers and Pacing

It is logical to use the same trio from the sixth movement when the material is repeated in movement 8a. Since there is only one voice per part in the trio, the conductor should pace the *meno mosso* such that the soloists can finish the last four bars in one breath. A brief pause between 8a and 8b maintains the dramatic flow of the work, since Creon is responding to Antigone's arrival. Similarly, there should not be a lengthy wait before beginning Antigone's response in the ninth movement.

Tone and Technique

The trio must take a full breath after "brother" and utilize proper breath management to sustain the hum in the last four measures. This hum is a lament for Antigone's dead brother, and as such, should convey her grief.

Pedagogical and Gestural Considerations

The pervasive second inversion triads (beginning at measure 5) create a challenge for maintaining intonation. Rehearsing this section on a neutral syllable—[di] or [du]—and utilizing staccato articulation will help singers tune the unstable chords. Rehearsing the hum on [du] will encourage the singers to execute the hum through the [u] vowel.

Movement 8b

Table 4.9. Range and Tessitura of Movement 8b.		
	Range	Tessitura
Creon	F4-A5	A4-F5
S1	D \flat 4-F4	D \flat 4-F4
S2	C4-F4	C4-E4
A	A3-E4	A3-C \sharp 4
vc I	E2-C4	
vc II	E2-F3	
vc III	E2-C3	
vc IV	D \flat 2-F2	

Due to the extreme dissonance of this movement, *senza vibrato* in the accompanying forces is desirable. The aural effect is almost like static under the words of Creon and, therefore, should not be overly present in the balance, except during the *molto crescendo* and accented down bows. As in the sixth movement, a steady tempo evokes Creon's stubbornness. Rather than shaping the soloist's statements, the conductor's main role in 8b is to keep the ensemble together. Staggered breathing will keep the sound continuous, making the two moments of rest in the accompanying forces even more striking—during “speak up” and “yes or no?”

Movement 9

Table 4.10. Range and Tessitura of Movement 9.		
	Range	Tessitura
S1	A3-A5	A4-F5
S2	A3-D5	F4-D5
A	E3-D5	A3-A4
vc I	D2-F4	
vc II	D2-E \flat 4	
vc III	D2-E \flat 4	
vc IV	D2-A3	

Performers and Pacing

Kallembach divides each of the three vocal lines at different times during this movement. Beginning with an equal *à tres* split will facilitate the balance during moments of further division. Rehearsal time should be devoted to the cellos' final statement to ensure their crescendo is evenly paced between the four cellists. The tenth movement offers such a strong contrast in forces, mood, dynamics, and tonality that a significant pause will help the audience acclimate to the changes.

Tone and Technique

Antigone is angry and confrontational, and Kallembach's expressive direction is "defiant." The voices must be full of color and avoid a strident, yelling tone. At the end of the movement, Sophie's eerie prophecy—marked *mp*—must also avoid harsh tone. Her disdain can be shown through diction—consonants exaggerated in volume and in duration and diphthongs that are almost chewed, such that both vowels are heard equally. The cellos in this movement must have perfectly synchronized unison lines to avoid a muddy sound.

Pedagogical and Gestural Considerations

From measure 19 through the end of the movement, issues of tuning and balance may arise due to the clusters of harmonies and the non-traditional chordal resolutions. In measure 23, for instance, a D major triad (in the alto and soprano 1 lines) and a G minor triad (in the second soprano lines) occur simultaneously. Isolating each chord will help the ensemble tune and balance the composite chord.

Like movement 7, movement 9's vocal entrance takes its energy from the cellos. To increase singer awareness of the interaction between the voices and cellos, the conductor can use metaphor to explain what is happening musically. For instance, describing the change in energy

from the end of the preceding movement through the beginning of movement 9, one can imagine a rack of balls being “broken” on a pool table. The static nature of 8b evokes the racked balls still in formation. The rapid ascent in the cellos is the cue ball racing toward the racked balls after being struck by the cue stick. The ascending vocal entrance is analogous to the cue ball’s impact when it hits the racked balls. The inertia of the cue ball is displaced as the balls scatter, much like the metric energy of the cellos is displaced by the voices’ hemiola.

When conducting moments of hemiola, conductors must decide whether to conduct the pattern of the meter and ask singers to sing against the pattern or to show the perceived meter in their gesture. While vocal ensembles are familiar with following altered patterns, instrumentalists are accustomed to focusing on downbeats. Due to the importance of synchrony in the cellos, this instance of hemiola in the voices is best served by continuing the pattern of the meter (see ex. 3.26). Singing the hemiola against the pattern creates more of the desired rhythmic idea than proceeding as if the meter changed. Isolating the rhythm by asking singers to chant the words on a moderately pitched unison note is one rehearsal strategy to help singers accurately execute the hemiola.

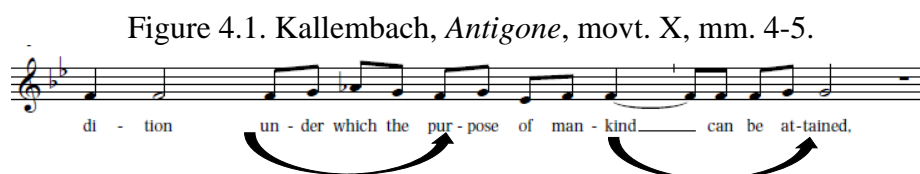
Movement 10

Table 4.11. Range and Tessitura of Movement 10.		
	Range	Tessitura
Voices	D4-D5	E♭4-C5
vc I	B♭3	
vc II-IV	B♭2	

The tenth movement features a unison vocal line over a B♭ cello drone. It is to be sung in the style of plainsong and therefore paced so that the music follows the natural flow of the text. Since this is the final movement of Act II, a significant pause before beginning the next movement is justified. This simple style of singing requires a free and relaxed tone without

excessive vibrato. Singing on a vowel such as [do] can develop uniformity throughout the range and encourage legato singing when performed on text.

Kallembach specified $\frac{8}{4}$ as the time signature, but plainsong has no sense of meter. It is imperative, therefore, that the conductor employ a gesture that shows text stress as opposed to metric stress from the arbitrary barlines. Singers may find it helpful if the conductor communicates groupings of syllables in advance (see fig. 4.1). Once these decisions are made, the conductor may choose to develop a gesture using circles and “infinity patterns” to encourage singers to move the line towards successive moments of importance. Asking singers to copy the conductor’s gestures in rehearsal will help them respond to the gestures in performance.



Movement 11

Table 4.12. Range and Tessitura of Movement 11.		
	Range	Tessitura
S1	E4-A5	F4-F5
S2	D4-D5	D4-D5
A1	A3-B \flat 4	A3-A4
vc I	B2-A \flat 4	
vc II	E2-E4	
vc III	D2-D4	
vc IV	D2-D4	

As the eleventh movement is largely an echo of movement 4, the conductor can have a similar approach in terms of preparation and conducting. The text is sorrowful, but Kallembach’s reprise of the melodic material of Antigone’s initial defiance informs the delivery of text in this later movement as strong, bold, and resolute.

Movement 12

Table 4.13. Range and Tessitura of Movement 12.		
	Range	Tessitura
S	D4-F5	D4-D5
A	D4-D5	D4-D5
vc I	B2-D4	Harmonics will sound B4, F5 and G5 ³
vc II	F#2-D4	Harmonics will sound F#5, C6 and D6
vc III	F2-F#4	
vc IV	D2-C#4	

Unlike earlier movements, here the chorus comments on the drama instead of narrating. Ironically, though the commentary uses highly-charged words, such as “stupor,” “complicity,” and “guilty,” Kallembach’s musical setting of movement twelve is dispassionate with its clipped statements, minimalistic harmonic underlay, and subdued dynamics. The music evokes the impartiality of Justice. Performers can portray the stoic nature of the music by removing warmth from the tone and employing *senza vibrato* technique, and the conductor should ensure evenness of tempo through a clear ictus. Because this is the end of Act III, a significant pause is warranted before beginning the Epilogue. This will also allow the audience time to reflect on the text “He is guilty.”

3. The first and second cellos have harmonics indicated. The note that will sound in “harmonic at the fourth” is two octaves higher than the lower notated pitch (the upper diamond-shaped note will not sound).

Movement 13

Table 4.14. Range and Tessitura of Movement 13.		
	Range	Tessitura
Soprano Solo	E4-G5	E4-G5
Alto Solo	C4-D5	C4-D5
S1a	B3-C6	E4-F5
S1b	B3-A5	E4-F5
S2a	A3-G5	E4-E5
S2b	A3-E5	E4-C5
A1	F3-D5	G3-A4
A2	F3-B4	A3-A4
vc I	E2-A4	
vc II	E2-E4	
vc III	E2-C4	
vc IV	D2-G4	

Performers and Pacing

The final movement has the most complex divisi in *Antigone*. Since the audience will associate the soprano soloist in earlier movements with Creon, it is advisable to choose a different soprano for movement 13. The conductor could, however, use the Ismene soloist for the alto solo, reinforcing the parallel between Antigone and Sophie. This movement also has the most dynamic markings, and rehearsal time must be dedicated to pacing the dynamic changes to ensure that the climax occurs in measures 58 and 59 and that the clusters are balanced between the divisi (similar to ex. 3.37).⁴

Tone and Technique

The innocence and optimism of Sophie's dream should be communicated through bright (though not immature) tone for the English text. To contrast, a darker, rich timbre could be an effective choice for the Latin text—a reversal of the desired tone color of the same text in the Prologue. During the two phrases that begin in unison and expand to create eight-part cluster

4. See the Suggested Rehearsal Plan in Appendix A.

harmony, vibrato should be avoided because it will be detrimental to tuning and clarity. Singers should approach the final hums with teeth apart to create space inside the mouth.

Though it may seem simple, at measures 43 through 44, the importance of the relationship between the first cello and the singers cannot be overemphasized (see ex. 3.37). As much as possible, the cello and alto should have matching timbre on the B3, since the cello proceeds from the alto during the inhalation figure. Similarly, all the voices should strive to match the timbre of the cello on the downbeat of measure 44 and 53, where they are in unison on the A4. These are exquisite moments that deserve dedicated rehearsal time.

Pedagogical and Gestural Considerations

To prepare the ensemble to utilize both *chiaro* (light) and *scuro* (dark) timbres, vocalises can be incorporated to help singers access both colors, such as singing on brighter and darker vowels like [di] and [dɔ]. Rehearsing the opening without the soloists at first will help the ensemble gain security on their parts since the passion text uses a different harmonic language. To achieve the effect of the cello “inhalation” in measure 43, the conductor should explain the idea to the singers and ask them not to release until the second half of beat one, allowing the B3 in the cello to continue the alto’s pitch. Singers should then breathe in for the remainder of the cello’s inhalation, joining it on the unison A4 in measure 44 (see ex. 3.37).

Increased pattern size and density can show the expansive nature of the cluster chord (see ex. 3.37). In contrast, less density in the closing section (*erit in pace memoria eius*) encourages the singers to convey a sense of effortlessness while the harmony dissolves into the unison B4.

CONCLUSION

Though many may think of the oratorio as confined to the context of 18th– and 19th– century music, *Antigone* demonstrates the genre’s continuing viability in the 21st century. Kallembach’s contemporary tonal language within the context of fugato passages, choral recitative, aria, chant, and a Greek-style chorus is the musical equivalent to his interest in combining modern and classical literary sources. Embedding his interpretation in the well-known story of Antigone and drawing parallels to a classical heroine allows Kallembach to introduce a modern heroine, Sophie Scholl, to an audience unlikely to have heard of her. Linking Sophie with Antigone demonstrates that the classical courage of Antigone is still possible in the modern world.

Kallembach’s oratorio, composed for a professional women’s ensemble, was written with understanding of the unique qualities of women’s voices and provides women with the opportunity to tell the story of one of their own. Though the divisi and vertical sonorities are at times complex, the majority of the oratorio is accessible to undergraduate singers in SSA and four-part divisions. Collegiate cellists can also successfully perform this work, as it avoids virtuosic writing.

Well-written, thought-provoking, and timely, *Antigone* is worthy of performance—and audiences deserve to hear it. It is the author’s hope that this dissertation will provide the context and insight that will encourage others to program this challenging and important work.

AFTERWORD

Due to the disparity in the numbers of men participating in choir, many programs only have one chorus for tenors and basses to join. Though there are a few exceptions, most high school and college programs feature a mixed group as the elite choir. Since membership in the “top group” is a goal for many students, “only being in women’s choir” is seen as a failure or a situation from which to escape. Such sentiments are understandable when a singer is placed in the “overflow” choir of “extra” women who would overbalance the smaller numbers of men in the mixed ensemble.

There is a tenacious perception that the top chorus should be mixed—even if the men would be more appropriately placed in an intermediate group. This arbitrary hierarchy can limit the growth of the best sopranos and altos in choir. Ensembles that are truly composed according to skill level can rehearse academically challenging repertoire and focus on improving the musicianship of the individual singers.

It is not the author’s premise that treble choirs are innately superior to other voicings—only that they should be valued for the unique experience they provide singers. The range and tessitura of SSA or TBB music allows the placement of singers in sections that fit their ranges. SATB choirs often do a disservice to students who need to sing the second soprano part, forcing them to remain too high or too low when placed on the dichotomous soprano or alto lines (a parallel can be drawn for those who need to sing baritone in a four-part SATB split).

The social benefits of women’s ensembles are also important to discuss. Elizabeth Cassidy Parker interviewed women enrolled in women’s ensembles at different high schools to study the process of social identity development in a treble choir setting. The participants often cited the single-gender atmosphere as integral to forming a sense of group belonging. While this

is an extramusical benefit, it has obvious implications for strengthening the performance of the ensemble. Through her interviews, Parker identified a central phenomenon of social identity development in women's choir participants as "opening up my voice and me." The women were empowered by what they could accomplish as a group without men in the ensemble. They noted the enhancement of their sense of togetherness due to the absence of men. The findings of Parker's study suggest that the women were able to grow both as women and choral singers as a result of their rehearsals and ensemble-building.¹

The dearth of extended works for advanced treble ensembles is indicative of the gender discrimination throughout musical history. Through the advocacy of progressive conductors, like Beth Willer, and thoughtful composers, like James Kallembach, it is the author's hope that respect can be fostered for treble ensembles, finally granting sopranos and altos the equality they deserve.

1. Elizabeth Cassidy Parker, "A Grounded Theory of Adolescent High School Women's Choir Singers' Process of Social Identity Development," *Journal of Research in Music Education*, 65, no. 4 (2018) 439-460.

APPENDIX A. POTENTIAL REHEARSAL SCHEDULE FOR *ANTIGONE*

The following rehearsal schedule is meant as a guide for conductors to allocate rehearsal time. It is not an in-depth rehearsal plan and is not meant to suggest a definitive rehearsal philosophy. It is one possible schedule for a hypothetical college ensemble of advanced treble voices. The activities and rehearsals involved in preparing the work are assumed to span half a semester—about eight weeks. This plan includes a one-day retreat prior to beginning the in-class rehearsal process and three 50-minute rehearsals per week. Though each ensemble and conductor will have unique needs and preferences, the following schedule is structured to:

- A. Capitalize on the similarities between analogous movements: 1 and 13, 10 and 12, and 4 and 11 (Week 1)
- B. Highlight the differences between analogous movements (Week 3)
- C. Allot extra time for more challenging movements: 4, 5, 7, 11, and 13 (Retreat, Weeks 2 and 6)
- D. Rehearse thematically to understand Antigone's and Sophie's stories (Retreat, Weeks 4 and 5)
- E. Rehearse sequentially for transitions and understanding of the dramatic arc (Weeks 7 and 8)

One-day retreat before the beginning of the semester to introduce the piece	
Warmup	10 minutes
Setting the stage: Rehearsal on movements 1 and 10	50 minutes
Opening discussion about justice, righteousness, martyrdom, and heroism	20 minutes
Informed by opening discussion: Rehearsal on movements 4, 9, and 12	1 hour
Lecture on <i>Antigone</i>	10 minutes
Informed by Antigone's story: Rehearsal on movements 2, 8b, 11	1 hour
Lunch Break	30 minutes
Setting the stage: Rehearsal on movements 5 and 7	40 minutes
Lecture on Sophie Scholl and the White Rose	20 minutes
Informed by Sophie's story: Rehearsal on movement 13	20 minutes
Sectional rehearsal on movements 4, 5, and 13	1 hour
Rehearsal on movements 4, 5, and 13	30 minutes
Break	10 minutes
Run the whole piece (sightread solo movements: 3, 6, 8a)	40 minutes
Reflection	20 minutes

Week 1: Tutti rehearsals	
Day 1	Rehearse movements 1, 2, 4, 5
Day 2	Rehearse movements 13, 11, 7, and 12
Day 3	Rehearse movements 10, 5, 8b, and 9

Week 2: Sectional rehearsals followed by tutti rehearsals	
Day 1	Sectionals on movements 4 and 5; then combined rehearsal on movements 4 and 5
Day 2	Sectionals on movements 7 and 13; then combined rehearsal on movements 7 and 13
Day 3	Sectionals on movements 1 and 11; then combined rehearsal on movements 1 and 11

Week 3: Sectional rehearsals followed by tutti rehearsals	
Day 1	Sectionals on movements 2 and 9; combined rehearsal on movements 2 and 9
Day 2	Rehearse movements 1, 13, 4, 11
Day 3	Rehearse movements 2, 5, 7, 10, 12

Week 4: solo auditions and Antigone context	
Day 1	Rehearse movements 5, 10, 12, 13
Day 2	In-class reading of <i>Antigone</i> (1 st half); run movements 2, 3, 6, and 7
Day 3	In-class reading of <i>Antigone</i> (2 nd half); run movements 8a, 8b, 9, and 11

Week 5: extra-curricular movie viewing: “Sophie Scholl: The Final Days”	
Day 1	Sophie Scholl Diary readings; rehearse movements 1, 4, and 5
Day 2	White Rose Transcript readings; rehearse movements 10, 12, and 13
Day 3	Run the whole piece

Week 6: refinement and outside solo/trio coachings	
Day 1	Refine movements 4, 5, 7, and 13
Day 2	Further refinement on movements 1, 4, 11, and 13
Day 3	Continued refinement on movements 5, 7, and 9

Week 7: transitions and flow of the acts	
Day 1	Act 1: movements 1, 2, 3, 4, and 5
Day 2	Act 2: movements 6, 7, 8a, 8b, 9, and 10
Day 3	Act 3: movements 11, 12, and 13

Week 8: additional rehearsal with cellos alone (1 hour) and with soloists (1 hour)	
Day 1	Rehearse with singers and cellos
Day 2	Dress rehearsal
Day 3	Concert

Intonation and balance present consistent challenges in *Antigone*. Incorporating vocalises that require singers to attend to these issues can enhance rehearsal efficiency. Vocalise 1 is a triadic exercise in which one voice part moves by step (tone or semitone) at a time, resulting in a

change of chord with each measure. When the chord changes, the singers' triad member will also change. Singers must adjust their intonation and dynamics based on how their note functions in the new chord. Conductors can experiment with different registers and syllables such as [di] and [du] when using Vocalise 1.

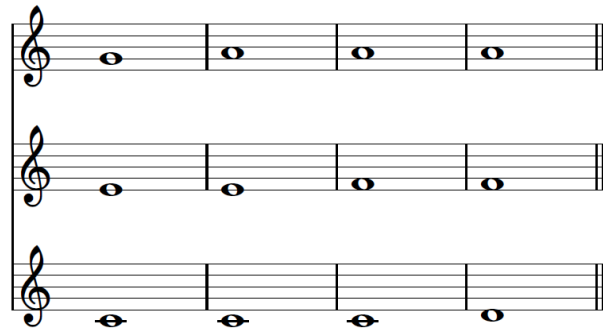


Figure A.1. Vocalise 1.

Vocalises such as those employed by Robert Shaw are also helpful for improving intonation and listening skills.¹ Vocalise 2A requires singers to raise or lower a pitch by a semitone over 16 repeated pulses on the syllable [nu] (a variation requires singers to sustain the pitch while moving the semitone instead of pulsing over the 16 beats). Vocalise 2B divides the ensemble in half and requires half of the ensemble to ascend a semitone while the other half descends a semitone over the span of 16 repeated pulses, resulting in the interval of a major second (a variation requires singers to sustain the pitch while moving instead pulsing over the 16 beats).



Figure A.2. Vocalise 2A

1. Pam Elrod Huffman, ed. John Coolidge, "The Choral Warm-Ups of Robert Shaw," Robert Shaw Website, Accessed March 7, 2020, <http://robertshaw.website/speeches>.



Figure A.3. Vocalise 2B

Vocalise 3 is a Shaw warm-up to improve intonation on disjunct intervals. Singers should avoid dynamic shifts based on changes in vowel and interval and should strive, instead, for uniformity throughout their ranges.



Figure A.4. Vocalise 3.

APPENDIX B. JAMES KALLEMBACH'S COMPOSITIONS

Mixed Choir	
A Song For Scholars	SATB
The Annunciation	SATB, celesta or piano
As Dew in Aprile	SATB, organ
Ave Maria—in 3 movements	SATB
Benedictus	SATB
Halpert Songs—1938 American Folk Texts (in progress)	SATB
Hopkins Cycle	SATB
Lapis Exilis—Middle English Marian Poems (Cantata)	SATB, soli, organ
The Letter	SATB
Magnificat "The Advent"	SATB
The Most Sacred Body	SATB, soli, string orchestra
See Amid the Winter Snow	SATB, 3 recorders
St. John Passion	SATB, soli SATB, string quartet
The Quest of the Holy Grail	SATB
Wexford Carol	SATB, 2 violins, organ
Wisdom Canticles	SATB, organ
SA or TB Choir	
Antigone	SSSSAAAA, 4 cellos
Crossing Brooklyn Ferry	SSA, strings
That Yöngë Child	TTBB, English Horn
Solo Voice	
A Primer of Birds--Ted Hughes	soprano, piano
American Bawdy Songs (in progress)	soprano, piano
Bradstreet Songs	soprano, cello
Four Romantic Songs	soprano, piano
Four Songs On Poems of E.E. Cummings	soprano, flute, string quintet
John & Abigail Adams Songs	soprano, baritone, string quartet
Mary Magdalene's Song	soprano, piano
Instrumental Music	
Bloomington Concerto	3, 6, or 9 violins, piano
Cello Suite	cello solo
Chamber Concerto for Violin—in 2 movements	strings, saxophones
Limestone Town Overture	orchestra
Piano Trio	violin, cello, piano
Sophistication—in 3 movements (published: Corda Music)	4 violas
...the sunset speaks to Mt. Lemmon	piano
Two Movements	cello, piano
Woodwind Quintet	

APPENDIX E. INTERVIEW OF JAMES KALLEMBACH BY DOMINIQUE PETITE

The following interview took place at the University of Chicago on November 22, 2019.

D: I had three or four areas that I wanted to touch on. The first one was the background. I'd never heard of Sophie Scholl or the White Rose Movement. When I was reading the program notes of the Lorelei Ensemble Concert, it sounded like you guys started from there and then went to the story of Antigone. I was just wondering: How did you know about her?

J: I know about Sophie Scholl because—it was actually a friend of mine—who I think I gave credit, with helping me prepare the libretto—Elisabeth Marshall. She did a Fulbright in Germany, and she just knew of this and introduced me to the idea. Then it was really when I started reading some of her letters that I got more interested. This is a little bit not to your question directly, but—this piece in particular has sort of strange, round about way that we ended up with that group of things. It is because my first instinct, the thing I wanted to do for Lorelei was a passion. I'd done a passion before, but I wanted this to be like a Passion according to Mary. I didn't really know... I can't remember what those are called, that particular text of the apocrypha. Of one of those kinds of texts, anyway. But when I started reading about it, it just didn't appeal to me. It's pretty crazy stuff and I didn't know how I was going to wield that into anything important. And then... I tend to take something contemporary or classic and tend to smush it with something else. Sort of unapologetically. And when my friend suggested Sophie Scholl that became the most important thing to me, rather than the passion thing. And then, when thinking about, Ok this is going to be a passion according to Sophie Scholl, then that idea really didn't appeal to me because I thought, well, you can't really... I'm not particularly religious, but I feel like it's really weird to associate someone who dies for a cause with the martyrdom of Jesus, right? Because they're two different things. One is transcendent and particular and the other is murder, you can look at it that way. Anyway, so then I thought well... now what am I going to do? Because of her brother—it made me think of *Antigone*. And I really love Classic—a lot of my music revolves around Classic literature—and then when I started looking at that, it was eerie how there were all these parallels between her sense... because the main theme is “natural justice” over a sort of civil or imposed, connived justice. So that's how we eventually got to that idea of Antigone. But the last thing is that there is a little vestige of that in there because the *ecce quomodo moritur*—which is a Passion motet and is what is sung at the end of the Leipzig Good Friday vespers, or maybe it's Saturday, I don't remember—but at any rate, that motet still stayed there: everyone sees the just man die but no one knows why. So, it's sort of lurking in the background and that particular text—I really love that text—for Good Friday Service, it was already sort of suggested as a vestige of that earlier idea.

D: Are you familiar with the Jean Anouilh adaption of *Antigone*?

J: No.

D: It's funny because I'd heard of the Sophocles play, but I studied it in the French adaption because it's in theatre textbooks for high school students. And there are some parallels with it,

and so I was wondering, did that influence you at all? But you were going straight with Sophocles?

J: Yeah, I went straight to a translation and then looked at some public domain translations, and then consulted a friend who teaches Classic Greek here, and sort of came up with this hodgepodge of translations. I can't say that any other version or way of thinking of *Antigone*, including Anne Carson, who's really 'in' now—her new versions of these texts, which are very awesome. Unfortunately, I also have to say, I didn't consult any of those things. I just looked at my old book that I had in college and started thumbing through it.

D: The cool thing about Anouilh with this is that there are anti-Nazi undercurrents to it, so that's why I was like: 'Oh! I bet he had that in mind too,' because it was written during the German occupation of France. And so, I was thought that's another layer. There's some literary criticism that says that maybe it's not as anti-Nazi as we want to think.

J: That's a good point, because now that you're saying it, it does ring a bell, so maybe... in retrospect, it's always impossible to imagine what came first: the suggestion, or the fact that I was looking for it, that I actually noticed. But that does now really ring a bell. This is a little bit off the topic, but it was really fascinating when they did the piece at Bucknell the Classic Greek Scholar there talked about how—in Sophocles' time—the way they would view the play would really be quite different in a subtle way from the way we do.

D: She wouldn't be the hero, necessarily.

J: Not really. She would be the tragic—we would be feeling for her, but it's because, Oh my gosh, you can't do that, but you have to, and so you're going to get into trouble. And Creon would be, maybe second place, and actually, Ismene would be the stoic philosopher, who we probably see as the weakest character now. It's almost the opposite in Greek thinking. But it's amazing that the play works either way.

D: How do you compare Antigone's death with Sophie's? Do you see them being martyred in a different sense?

J: Well, martyr is a hard word. That was actually, again, one of the things we were talking about at Bucknell. What constitutes a martyr? And is it somehow, some weird imposition to suggest that someone who is killed unjustly is a martyr because they meant to do something good? I don't know how to put that, I might not have said that right. But I guess, to me, the reason that I thought Antigone was fine to use in this case and not to sort of belittle or put words into Sophie Scholl's mouth is because both people are seeing something that they see as naturally unjust. They can see something that is unnatural about what is going on in society or a specific action and they really feel obligated to do something about it. In fact, they can't help themselves. I mean, that's the whole point of *Antigone*, she could—culture aside—we could argue that she really didn't have to do anything and what she did was—some of us might find, not all that important. But she felt compelled to do it on a matter of principle and to right the natural wrong that she saw and that seems to be a huge theme in Sophie Scholl's writing. And you know—did she die when she was 16 or 18, I can't remember? Somewhere in there, maybe 18.

D: She had just gone to college. I think she was 21.

J: Oh, she was older. Sorry, I thought she was...

D: It took a while before she could go to college because she kept having to do all of this civil...

J: Right, Civil service.

D: But she was still really young...her first year of college.

J: But her writing is eerily prophetic. And of course, these Germans wouldn't know anything about the Holocaust yet, so that makes it even eerier that she just knew something was terribly wrong. And that's a consistent theme in her writing.

D: Where did you find her writings? Did you have a source for that? Other than the pamphlets?

J: The pamphlets are online, and I requested several times, I guess, just sort of the blessing of the Sophie Scholl society, which is based, I assume, somewhere in Germany. And I never really heard back so I just sort of considered those public domain because they're public pamphlets. But in terms of Sophie Scholl, I really lucked out because our library at the University of Chicago has this very old, you know, from the 60s I think, translation called "Sophie Scholl: The Heart of the White Rose Movement." I think the texts were compiled maybe by one of her relatives, but then the translator, Brownjohn...I really lucked out with that because it turns out that as I started—this is always the worst thing about being a composer that does text—is tracing who has the rights to this thing. I mean, at one point, there was a lady on the phone looking at index cards, trying to remember, or trying to find if there was some sort of information on the rights to this thing because it was a publishing company that had long since been sucked up by other ones. Anyway, the point is that finally the last place I checked didn't know what to... basically, this has lapsed, and you should circle back to the translator. So, I wrote the translator, Brownjohn, and he just said 'Yes. You absolutely have my permission to do this. This sounds like a great project. I just ask that you send me a recording when you're done.' And I did. Unfortunately—I think a lot of people think that in the modern era—it's not composers working with writers, which is sad, unless they're actually writing the libretto for that person. It's actually them both going through the publisher, who actually has the rights, which is too bad, because the publisher doesn't necessarily care about art or what the writer thinks, you know, so, I was kind of lucky that I got to—it just feels good when you get to get the permission from the person that actually did it. I'm sure there's another translation somewhere, but I was just so lucky that I found that one because of what happened to that publisher, it seemed that no one really had the rights anymore.

D: My favorite thing in life is women's choir. When I started this project, I was looking for an extended work. I didn't want to do several different pieces by a composer. I was looking for an extended work for treble choir that was new and... there's not a lot. A lot is written for mixed choir and I know from your website you have some stuff for treble choir too, but, in this piece, did it create any challenges or opportunities for you, having a treble choir as opposed to a different voicing?

J: Yeah, in this case, you know, this speaks really highly to Beth Willer and her work, that I feel like I really get what she's doing. Which is that, she's turned this ensemble of eight to nine women into something that's more like a string quartet. It really isn't a 'women's chorus' in the traditional sense. It's this really good chamber group that has all of these things that they can do and that you can write for. And so that was really my goal in writing the piece. Now I will say that clearly in the way I voiced a lot of the piece, I still kept it in three to four-part harmony so it could be somehow done by other groups, and I thought that was important too, because I didn't want to write this piece in a way that only Lorelei could perform it. But there is one point where I'm using all of the voices at the very end. There's only one time because I saved it for the—well it sort of happens at the beginning, but at the very end they're finally in eight-part harmony. And I have to say that this is also off topic a little bit—when they did it, especially at Harvard, and they were in residence at different groups during that time—it was really powerful to hear all of these women who were the same age as Sophie Scholl, sing the big choruses together. It was a really neat thing. I didn't mean for it to work like that, but it did work really well with having the soloists be sort of the core of it and then you can sort of add, almost as big of a chorus as you want to outside of that.

D: That's cool. I didn't realize that they had done that.

J: It was really effective. I mean, I think we were all sort of like: 'Oh no is this going to work, or are people going to like it?' But it seemed like people were really into it.

D: And they prepared it before?

J: They had prepared it before and then nearly everything that's in three to four-part harmony and the bit at the end they all sang together.

D: That's really cool. Another question about the composition of it. What led you to score the piece for four cellos?

J: That was Beth Willer's idea because she always thought it would be neat to have cellos with Lorelei because they're all high voices. And then have a sort of choir of cellos to be the low voices. It would have been neat if it could have been, you know, 8 cellos for 8 singers. But you know, for all kinds of purposes we just went with 4. But I think you could do it with more, you know, just add to the sections.

D: Right. I guess if you were having a bigger choir do it too, then it would balance.

J: Right. That's definitely the issue.

D: The other reason why I was drawn to it is because the viola and the cello are my favorites. I just love the timbre and so I was thinking, 4 cellos, that's so cool. You do get that sense of the treble and the bass. But I like how you also—it's still kind of in the orchestral hierarchical—cello 1 is the higher part and cello 2 is next...they manage to stay out of each other's way in register a lot of times, by tessitura.

J: That's right. I had to organize it in my head that way because any of them could play the bassline, but it almost seemed to me like it made more sense to give each cello its own job so they understood that job throughout the piece and also there is another weird thing about this—which is a quirky thing for me—is that I wrote some other cello things that were just crazy, especially in terms of tense, high things and double stops, but in this piece I disciplined myself that besides a few harmonics, which aren't very many, there's absolutely no thumb position there's no high notes in the cello, so it really does sound low and gritty all the time. They never sort of venture—I think maybe once or twice at the end—they never really venture much higher than the lowest note that a member of Lorelei could...or that a soprano could sing, I should say because they also can go super low.

D: Are the cellos—do they ever to you take on, or become one of the characters or one of the forces? Do you write like that? There are times when it seems like there's like an antagonistic relationship between—like in Ismene's solo. You know, she's singing with a cello and she's talking to Antigone.

J: Right.

D: And the only time that the voice and the cello are together is when she says “We must not bury” and they're basically in parallel octaves or in a third relationship, and the rest of the time they're not happening at the same time... or doing completely different things.

J: Right.

D: That kind of made me think is the cello, or are the cellos ever a force? Because they sometimes sound—maybe because of the register—ominous or foreshadowing. So, I was just wondering if, in your mind—if they had a role?

J: Yeah, I think that's exactly right. I also have written a lot of art song, you know piano and voice. I don't really think about it consciously, to be honest. But, it's just sort of a natural thing for a song writer to do something, either to complement with a vocal line that is giving information about the other. And so that happens a lot in Creon's speeches especially, because Creon is saying very nice things, but the cellos sound terrible. There's the one part where they're doing the scratch tone and it's kind of scary. So yeah, that's definitely right. They have often a sort of antagonistic or a commentary on what's going on. I never actually thought of it that way, but I think you're right.

D: Sometimes I worry that we are searching too much to give every single note a meaning. And so, sometimes, we as performers or conductors, we create stuff that's not there. That's why I was wondering, am I reading into this, or...

J: No. I don't think so at all. But what is weird, I will say though, in this day and age, is, everyone wants the artist to explain everything, very detailed. And I have to say that I like to think that I—I do write instinctively. I don't necessarily think about why it's happening that way, but I think that's right, that the cellos are often belying something that's going on in the background. Or in the case of the prologue thing, and I can't remember everything about the

piece, but I think at some point in the prologue when they actually come in, they're sort of the nasty bit and it sort of changes everything. Yeah, so that'd make sense.

D: Ok. And do you see Creon as—I wonder, how complex do you see him? In our modern—when I read Anouilh I was doing theatre stuff in high school, it was: he's the bad guy.

J: Right.

D: But, you know, that's really easy to say. But, like you said, the stuff that he's saying, it really makes sense: in any political leader, that person's job is to protect... to keep the state intact.

J: Right.

D: And if anybody threatens the state, then that person's role is to try to thwart that. But the problem becomes if that person is evil.

J: Right.

D: So, in the case of Sophocles, of his Creon, do you see him as the bad guy?

J: I see him as not being intentionally the bad guy, which is to say yes to what you said. I think I see him as being more ambiguous. But the first problem is that—in all the other pieces where I use classic literature, it's like I'm the king of the 'Cliff Notes' version of *Paradise Lost*, which is the longest play in English, but it's only actually, like... a hundred lines from it, or something. Obviously this is a real 'Cliff Notes' version, so people have to be more archetype. But then again, in music you can express a lot more nuanced emotion from people. I see Creon as being a little bit reactive—I guess, rash at times. At the same time, I absolutely 100% agree with you, I think we can't see him as just the bad guy. It's just too simple. Because he is trying to do something that makes sense. And also, the Greeks watching the play would see that this is at the end of a bloody civil war. Righting the wrongs and making everyone come back together is super important. And I will say, I'm also drawn to that theme, I guess, because now I'm finishing up *Anne Hutchinson*, who's a puritan from the Massachusetts Bay colony, who was exiled. It's the same exact thing, because John Winthrop—in modern terms—the governor of Massachusetts is seen as the bad guy. Whereas he wasn't before. Because he kicks out Anne Hutchinson and goes on a smear campaign. It's the same exact motive. There's this huge rift in the church of Boston and he's just trying to keep people together. He's doing the best he can. And he's actually very politically savvy in doing it, but he just has this—in the same way that Creon has this rashness with Antigone—he has this rashness with Anne Hutchinson where he just can't let it go. And it is sort of a psychological thing. I guess there's a little bit, I would go so far as to say that there's a little personal psychological thing about the way these men are seeing this person as a woman and the way they react to them. I think they almost become obsessed with doing this person in. That seems to be an important thing. And it's the same theme, sort of.

D: That's really helpful. You used the word 'seamless' in the program notes that were put in the concert, to describe integrating the different texts... and so that we don't always know—when you're listening to it—you don't always know where one author stops and the other one begins

because it just sort of fits. Can you describe the process of compiling that libretto since it was obviously from very different places?

J: Well I'm lucky in that, like my great-grandmother, I have a good memory, so I can kind of search through my head through the *Antigone* story and think: 'Ok, I need this kind of speech and this kind of thing.' And then know where to look for it in the drama. And then with the Sophie Scholl, which I wasn't familiar with, it's the same process with that. Just reading scads and scads of these things and putting post-its in the ones that sound kind of poetic. And then before long you kind of have the gist of what you need to say. It is a very tedious—it is difficult, hard process, but I've done it in other works. I don't know, I'm just drawn to doing that—smooshing things together, I think—to make the classic bits relevant in the present. But that's really, pretty much it. I think the only thing that helps me is that I really do love a lot of classic literature and I think I have a pretty good memory so I can sort through that bit in my head and start looking for the things that I need.

D: Do you get the libretto mostly compiled and then start writing the music? Or do you kind of have—as you're reading through the texts—do you sometimes hear, kind of what you want?

J: Definitely both. So, I think I'm writing the piece in my head in terms of, maybe some texts that I know and sort of just raw feelings and the music that's associated with them. That just starts happening in my head naturally without even knowing many of the words, or maybe no words at all yet. But then you have to get down to the brass tacks of what is the libretto going to be. It's always a process that's in tandem, but I will say I've learned the hard way that I really have to discipline myself to make a final libretto. Although, that's usually when I've already written maybe a quarter of the music, or at least have thought of stuff. But the libretto hardly ever stays the same. It always has to be changed. It's always in tandem. Although I would say for this one, for *Antigone*, unusually so, the libretto stayed pretty close to my first guess.

D: Since Sophie Scholl was where you started and spoke so strongly to you, and the subtitle of the piece is about her, and even the score, the PDF that you post is called "Scholl," why is the piece called *Antigone* then—the main title?

J: That's a good question. I guess because the outline of the story is *Antigone*, in the end. That's always the problem of titling things. I think what the story is, when you look at it, is the story of *Antigone*—but then the important thing about it, and the person I want to pay some homage to is Sophie Scholl. And I had to include the other bit because it's not just her writing, it's also the pamphlets. It's not a sexy process to make a title, at least for me it's not. It's just like, Ok, what is the most obvious thing that I need to say? And that's another weird thing about new music is the titling craze, where something has to be called something strange, instead of 'piece for piano,' or whatever it is...not there's anything wrong with that, but like, descriptive titles. But I try to give the title that's the most direct. I can't imagine how I can make it more direct than what it is. If you say it's Sophie Scholl, then it doesn't get people in the mindset that they're going to see and hear the story of *Antigone*.

D: That's what I was thinking. I didn't want to assume. It made sense that that was the story line that was being followed. And also, people know that main—that gives them more of an idea of what they're going to hear.

J: And I think titles are important because you have to give the person some idea—unless you're trying to do something different—some idea of exactly what mindset they should be in.

D: I know you said you don't always have definites about things, but one question that I did have was what are the 'oohs' saying at the beginning, because you quote it again at the end. In the prologue before the Latin comes in, the oohs are there and I was wondering what you meant by that, because we do hear it again at the end during Sophie's dream with a different text.

J: It also comes in very briefly when she buries her brother. And the trio sing that. That's just a theme to use. Again, I think, for me, a lot of the choices when I think about it, aren't for exciting reasons. They are artistic choices. So, my artistic choice was: I want this piece to begin with only the women singing, so that was really important to me. I didn't want it to begin with cellos. I didn't want it to begin with both. I wanted it to begin with all the women singing. And so that was one thing. And I wanted to sort of set this tone that then was... sort of set a theme that was recognizable and that could sort of be used throughout as the 'set to zero point' of Sophie's and Antigone's feelings or being. And then, of course, at the end, having it come back, was the obvious goal. I think it's somehow in there in some other places too. But that's kind of how I came about those choices, trying to find a tune that was immediately recognizable. Also, I think it provides an in, because how are you going to start the story? I think it makes people—gets them in a certain mindset. It's not going to be a rip-roaring drama, but there's something more gentle going on in the background.

D: For me, my response was sort of like—this is how things were before the strife and afterwards when you are no longer living in the strife. This is how it might be. And also, kind of giving us—since there was this time before the strife—the strife is not necessary. It's the choices people make that kind of put us there. It just sort of had this atmospheric, dreamlike kind of thing. Like a dream that then turns into...

J: I think you put it way better than I did. I think that's exactly right. And then also, I think I wrote that before I...I knew when I read that last passage about her dream with her brother, Hans, I knew I had to set that because that was amazing and so it is dreamlike. And also, I felt like it paid some respect to the fact that we don't need to see Sophie Scholl as just a really brave woman who then decided to protest against the Nazis and then was executed. She was also just a young woman and had a life and was having fun and was going to college and had boyfriends. And that's just really awful... to see her as some sort of superhero...and then in the same way, I think that these plays like *Antigone*... now that the superhero genre is so big in films...I think Martin Scorsese says, "they aren't real movies." I think he's sort of right but he's being mean. It's the idea that people are people and the more that we turn them into archetypes that can be wasted, the more that we don't realize just how deep the tragedy is. Something like that. But you're right. It's dreamlike, atmospheric.

D: At LSU we did *Considering Matthew Shepard* for NCCO a couple of years ago. The movement that just destroyed me was always ‘Ordinary Boy.’ Which was about: he was happy, and he liked pizza and he liked this and that. So that does bring the human element into it, so it’s not: something happened to a two-dimensional character. No. This person was alive and thriving and he was an ordinary boy. And then, through tragedy, he became this symbol. The hate crime legislation that came after that—it’s really easy to just turn him into the face of the cause.

J: I think that’s exactly right. And especially reading her writing. She was, sort of, a privileged young, German youth. It is commendable that they could have enjoyed a very comfortable life, probably, just acquiescing to the Third Reich. But they didn’t.

D: Sorry. It feels awkward to then start with another question...

J: That’s fine.

D: Did you have a musical model in mind when you set the Latin text—the *ecce quomodo*? Because I looked and I couldn’t find anything that looked like that.

J: Well Jacob Handl is the one they do at Leipzig and I’ve done that here a few times.

D: I just wasn’t sure if you were trying to...

J: I don’t think I did.

D: OK, good, because I was wondering is this showing my limitations as somebody who analyzes music? Because I don’t see it. I just didn’t want to miss something obvious. And then, in Number 5, there’s long *a cappella* sections and you have optional cello cues in there. Is that to help for maintaining the tuning? Because you write that they’re optional and they’re just in there sometimes.

J: I did write it to maintain the tuning because there is one point there where the cellos end that bit of counterpoint and just in case...I just went ahead and put it in because one practical thing I’ve learned as a composer: I would not have put them in if I thought Lorelei is the only group that’s ever going to do this piece, but I went ahead and put them in because that way other groups could feel confident. Because it really would sort of ruin it if then the cellos come in and everyone is off. And for upper voices, for women it’s especially hard because the margin of error is way smaller. And it’s in A \flat minor and very chromatic. So just in case.

D: How did you determine the key relationships between the movements? Did you have an idea of how they were related or were you trying to set each movement in what you thought was the best sign or place for the voices and the cellos?

J: I have some associations with certain keys. But that’s usually not as important as—the thing that I usually use is—and I don’t remember this one. I never remember them. It’s the only kind of serialist thing that I do is that usually when I have a key scheme for these longer oratorios, there’s a pattern that’s repeating, kind of like a tone row. So, it would be like CDF. And the next

one is DEG and it just keeps going until it comes back on its own. This probably has something like that. And I don't remember them, and I then tend to change them if I feel like I need to do something else vocally. But I will say, for some reason, the associations I have, a lot of the nastier keys are for the nastier bits and then F Major is kind of the beautiful, dream key that's at the end, which I think that's about the only time that there's any F Major. And then—this is sort of a humorous aside—is that the motive that comes back that Antigone sings at the beginning and the end, that's in D minor and E minor, because to me it sounds like electric guitar. And E minor and D minor are good keys... It's like how we hear that kind of music. But it also sort of fits the scheme. You may be able to figure it out if you go through movement by movement. It may make some kind of pattern, but sometimes I change it too. And it's basically so I can get through as many keys as possible.

D: Do you usually end where you begin? Normally, when you're writing things?

J: It depends. It depends on if I want to get back—if the key has some association. It usually has more to do with what—on the long term—with what each key is associated with. So yeah, a lot of times there's a return to the original key, but sometimes it has more to do with “this key is associated with this” or this key hasn't been used yet. So that's where I'm ending, and that kind of thing. This ends with the ambiguity of B minor being weird. Because it could be G major, but then it's not, or something like that.

D: Right. Because they're on B \flat for a long time. And then is this still B \flat (voices mm.78-81)?

J: Yeah, that's a mistake. And what key does it start in?

D: It's in G.

J: Yeah, so it is a reference back to G. But then the idea that's become B minor. And also, the idea that E minor where she has that one text and then she's going to her death. The “no flowers for me” thing is in E minor. Sometimes, something if it's more weighty or important, then it goes lower for me. It's sort of what happened to this.

D: You have a lot of sigh motives kind of like half steps: G to F \sharp and E \flat to D that seem important in the composition, throughout. And so, starting in G, but ending in F, but still kind of quoting G that kind of goes with that too.

J: That makes sense. A lot of times I may be thinking things at the time and then I forget. I know I said I had a good memory. I don't have a good memory about things that I do.

D: There's a lot of notes on the page! Another thing that just grabbed me immediately was that Creon and Ismene are dedicated solos and Antigone is not. And my read on that is that was we are all Antigone. Is that what you had in mind?

J: Maybe it is heavy handed and maybe it's not. But that's a common theme that I think I've noticed in my pieces. So, in the St. John Passion that I wrote, Jesus is always a chorus, somehow, or at least multiple voices, until the very end when he dies and then it's only men. And then,

same thing in the Audubon oratorio that I wrote, Audubon is a person and he's always singing, but then in a way, in act one, the chorus is part of his thinking—is sort of in his head, kind of thing. So, a lot of times to me, the chorus being a character or a plurality—a singularity in a plurality is important and a really neat thing. That's what's really neat about chorus.

D: Do you imagine the characters coming to life and being recognizable? Like stepping out of the ensemble when they have a line that says Ismene—and I am Ismene now? Do you imagine that?

J: It was kind of like that. But see the other thing was that...I have to be honest that when I wrote this I wrote Creon intentionally thinking that this would be Sarah Brailey. I don't know if you know the soprano. But she's like 6 foot 6 or something...

D: The blonde?

J: Yeah. And so, I thought, she doesn't have to step out. I mean, her singing this role is very Creon-esque. I mean, she's not in her personality, but in her stature. And then, I think Ismene in all the performances...they were all from the chorus.

D: But did they come forward when they sang, or did they stay?

J: Well... because Lorelei is small, they didn't really have to. I don't remember much stepping out.

D: Are you planning on programming this ever for one of your groups?

J: No. I try to avoid doing my own music here usually. Just to separate those two things. But I will say is that what I love about my job here is—to me, what inspires me to write, is the contact with the literature. The great choral literature, so to speak and new stuff.

D: Do you have a women's choir here?

J: Yes. My colleague, Molly Stone directs the women's ensemble. And it's huge. It's like 80. It's very good too. Everywhere else...I don't know what's wrong with the United State right now, but there's just so many talented women here that want to sing and there's not enough men to make a choir, so...

D: That was my original dissertation topic, kind of. It was about choral pedagogy for women's choir. And my professor was like: "You're never ever gonna finish that document." Because there are so many women—and that's kind of what bothers me I guess, is that there's not more extended works for women's choir. Because there's women for days.

J: Right. That's true.

D: And there's all of this mixed literature. Which is great. I love singing in mixed choirs, but you're sort of at the mercy of how many tenors and basses you have to balance.

J: Exactly.

D: And so, there's a lot of really good sopranos and altos that don't get this challenging repertoire because the top group is usually mixed and then there's the "overflow choir" a lot of times. So, it's really great when there are strong women's ensembles.

J: Have you written Beth Willer?

D: Yeah. I'm going to talk to her in December.

J: I would definitely ask her all these questions because that's her big passion. And that's what's really amazing about her work.

D: I love women's choir. And that's why, when I found this piece, I jumped on it because it's great! And it's advanced literature... and the thing that I have to be careful of when I write about it, is using inclusive language in case there is someone who is not gender binary, or...

J: Sure.

D: And so, I have in my delimitations, a couple of paragraphs about that. But I do think that women's choir is special. You have a special—every ensemble has a special vibe to it, based on who's in it. But so, I have to put something in there—even though you wrote it for women's ensemble.

J: No. I totally understand.

D: I'm going to call it advanced treble repertoire.

J: Well that's in the air, and I have all kinds of gender fluidity now in my choirs that probably wasn't either recognized or encouraged before and it's—we're always thinking about how to make all of those contributions still welcome and appreciated. Even when I first started here, I always avoided saying men and women because I would always have at least one countertenor anyway.

D: I kind of got into the habit when I went to high school, but I used to teach middle school... and the boys with unchanged voices, so I would just say "part one and part two." I should go back to that.

J: That's a good point.

D: Can you describe some of your compositional influences?

J: Sure. So, I think the best way to explain it is that I think you can hear in my writing some of the things that I probably gravitate towards. I know that the most obvious is my teacher Sven

David Sandström is probably in there somewhere. And he just passed away this year, which was very sad.

D: Oh, I'm sorry.

J: But in general, I think for me, the best way to put it is that I've always been really drawn to the choral literature. I think it started with high school choir, like everyone. And then I heard a Bach cantata for the first time with instruments when I went to college. Because I grew up in a very rural area in Illinois. And it just blew my mind. Hearing recit and things that I just didn't know existed. So really, I think, here, like I said before, my contact with that repertoire and the new things that are happening, really inspire me to do the writing that I'm doing. I would say also, maybe if there's anything beside the obvious composers you might think of, the Renaissance—I never would have dreamed I would have the opportunity to do as much Renaissance music as I do here, with the church job and the singers that I have and that's been an amazing opportunity to really know that repertoire in that kind of way. Whereas some people might just do one piece, sort of like the Renaissance piece that they do.

D: Right. The token one.

J: Right. I think choral repertoire, in general, is a big influence for me and an inspiration.

D: I think I could just ask one more question. What do you see is music's role in social justice today? Because it's easy to think of this as part of—you know, social justice choirs and things like that.

J: Well, I think a choir that is made for the express purpose of social justice is a great thing. I feel like art should not be obligated to do social justice. And this is a big passion of mine that gets me into trouble over and over again. In fact, it got me into trouble with Beth Willer when we started talking about, you know, could you give a sound bite about this piece? And I'm like, well, this is a drama and I tried to set it in a dramatic way. Human beings, I think, are made to make art and need to do it to be healthy just like you need to have vitamin C. And I think, that's just what we do. And there's no way around it. And I don't think art should be obligated to influence or push our moral choices. It can be used that way. And I think that can be effective. But again, it's like, there's this fine line between that and propaganda, and I don't know that I'm really in to propaganda for any cause. I feel like people should be given information that informs their decision. I think that rallying people's emotion, which is a lot of what this piece, *Antigone*, is about, just preying on people's emotions to get what you want... I mean that is important, that is a mechanic in human life, but I don't think we should be using art to manipulate people that way. Even for good causes. And I know that I'm in the vast minority saying that. But that's just a real passion of mine. That art does not need to be political. And so many people are saying exactly the opposite of what I just said. Ted Hearne, who's one of my favorite composers, said publicly, recently, something like 'and what music isn't political?' I just, was like, tearing my hair out. Like, no, that's not.... And, of course, there's obvious—like, you can't look at the *Marriage of Figaro* and not see the revolutionary motifs and all that stuff. But it doesn't need to be for that purpose. And so, obviously I care about the things that are the content of what I'm writing. But I hope that it's really the beauty of what's done and the participation, the enjoyment of creating it,

of other people performing it, that is what's inspiring to make your own choices and do your own things. Does that make sense?

D: That does make sense.

J: But if you are a social justice choir, I am not against that in any way. I think that's great.

D: Well, people know what they're getting into if they go to one of those concerts. If they go to a concert of a group they may not appreciate being preached at, if they thought they were coming to your fall concert and you decided you were going to do some kind of social justice thing, they may, I don't know...

J: Well there's a whole spectrum of—if the CSO decided it was dedicating all of its time to social justice, I might be a little bit disappointed, because I would like them to dedicate most of their time to making music as well as they possibly can. But there might be another group where that is their passion, their reason for being, and if they're very effective at doing that, then that's great too. But I think this idea that all art nowadays... or that art just can't be beautiful. I mean, can it also be beautiful? I mean, isn't that why we do all of this stuff?

APPENDIX F. INTERVIEW OF BETH WILLER BY DOMINIQUE PETITE

The following interview took place in Lewisburg, PA on December 9, 2019.

D: James told me that that you had been in residence somewhere and that sounds really cool.

B: It's a great piece for students. I mean, I think they can handle it. And some of the solo stuff is a little beyond college students. But if you're at a really astute place with grad students or just some advanced undergrads.

D: They'd be all right?

B: Yeah, but it's still sophisticated.

D: I had four areas of questions: about the commission, preparing the work, the performance of it, and then, if we had time, extensions. So, how did you choose James Kallembach for this commission? Because I've seen that you do a lot of commissions.

B: I actually met James when I was on tour with the Harvard Radcliffe Choral Society in Chicago. And we did a collaborative concert with our student choir. And we got chatting about the fact that he actually writes music. I often meet folks that write music and we looked past that. And then James and I stayed in touch. I became aware of some of the other projects he was doing with—I think at that time—Seraphic Fire and the Marsh Chapel Choir at Boston University. Both were oratorio style. In this way, where he had sort of dual-texted works. And he was combining, I think, in some cases, it would be sacred and secular. So, he did *Faust*. And the *Passion*. And I think he did a *Seven Last Words* for Marsh Chapel. And so, this was something very different. But he and I kind of just kept the conversation going about the fact that we wanted to work together. And I think it was in the spring of 2015. And you'll have to check if that lines up with his timeline. I remember sitting in my living room in Belmont, Massachusetts, talking to him that we're actually gonna do this and we really wanted to do something that would somehow touch on the theme of martyrdom. And we were talking about different female martyrs. And of course, Joan of Arc was one that came to mind. It's not that that's really been done for women's chorus, but it just felt a little too predictable. And I don't remember which one of us said, well, what about *Antigone*? Is there a way that we could build something around the story of *Antigone*? And so, he took that and worked with it in the brilliant way that he does and came up with this parallel of Sophie Scholl and the White Rose movement, which I now understand was something that had been brought to him by another person who has occasionally sung with Lorelei. And she had brought it to his attention. And it had sort of been sitting with him for a long time. And he had been looking for a way to incorporate her story into a work. So, I feel like there were years where this was sort of coming to fruition. And then finally the premier in 2017.

D: Had you heard of Sophie Scholl before?

B: I had not. No. And the person I'm referring to, I believe maybe didn't bring her to James's attention. But who I knew he had discussed with was Elisabeth Marshall, who is a soprano that does a lot of his art song and she had sung with Lorelei. Anyway, that's just kind of a coincidence.

D: OK. And then the other person who's listed as commissioning it is Carson Cooman?

B: Yeah.

D: I know that he's also a composer.

B: Carson is a composer and Carson is a fan of James, but also for a long time was sort of my administrative right hand with Lorelei as a volunteer. He was on our board. He worked with Lorelei's finances and he has been invested in us from a very early time, before anyone knew who we were. And when we were working on this commission, he wanted to get a little more funding behind it. And so, he put his name on it and gave a little bit more.

D: Oh.

B: So, he's a good friend of mine and I know he's worked with James on other recordings and things like that.

D: You do commissioned works. For this piece, did you give him any parameters for what you wanted? Because I asked him about the cellos. He said the four cellos was your idea.

B: I definitely wanted the four cellos. That is something prior to James that I had been wanting to do: a piece with cello quartet. And then I'm sure we talked about length. We probably talked half- concert length. So, thirty-five to forty minutes. And I'm usually very clear about the voicing, which for us at that time was, I believe, three Sopranos, three mezzos and two contraltos. And then I like to talk with the composer about concept, but I don't like to say, here's the text. I love working with someone like James who has a literary mind. And really that's part of his artistry to craft the story. And so, I didn't get in his way. I knew that I wanted it to have a female martyr figure in it. And then I let him do with that what he wanted to do. And I built a program around it.

D: OK. So why four cellos? It made me think of a consort.

B: Well, you know, when you have an equal-voice ensemble, you're living sort of all in that same tessitura. I mean, even though we are soprano, mezzo, contralto, there's so much overlap in our range. And I think in our *a cappella* repertoire, we access a certain kind of drama. But I thought we could access a different drama if we had something on the lower end. Sometimes you'll choose the instrumentation based on what the text is and what that is going to be. And I think that it serves this well because it is a dark libretto and that gives it the weight. But I think part of the reason cello is so ideal in so many ways is because it has such an amazing range, and it mimics a vocal range, and ability to go into sort of "falsetto" in a way that no other stringed instrument can. Other string instruments would get lost in our tessitura. So, string quartet would

have not had the same... I don't think it would have been as ideal because the upper voices would be buried in a way. Cello quartet could really create this bed. And then we could have a freer, more open sound, which is something that I'm really trying to cultivate with Lorelei...it's not this pure, pristine, clear, you know? Not that that's a bad sound. We make that sound. But I think I want to have a more robust sound, especially when we're doing something this dramatic. And if you can get that string depth below it, that frees up the voices to make a real, more genuine, resonant sound.

D: I asked him this. There's a lot of times when it feels like the cellos are in an antagonistic relationship with the voices. They're not together. And especially in Ismene's aria with that cello. And I asked him what he thought, but do you think of the cellos ever as a character or a force?

B: I haven't thought of it as a character. I mean, I think it could be that sort of undercurrent of... I mean, there's a darkness there and a mystery there to what they're doing. I think of in "It seems so and it will be so" with all those harmonics, that there's something to that. And those little micro phrases that counter and echo the voices, but with different, otherworldly quality and in a way that voices can't. And so, there's a lot of punctuation. I think the way that James writes for voices is quite rhetorical. And I think that the accompaniment is not just in some sort of supportive role, that it is often punctuating and interjecting... in a way that strengthens or even sort of pokes at the vocal line. You know, eggs it on in a way. I don't think of it as a character, but the way he writes for these collaborative instruments is definitely part of the drama and it propels it forward. The vocal lines don't do that alone.

D: Right. So, I'm imagining the relationship you have with a work that you've commissioned—one that's written specifically for your ensemble—is different than when you program a preexisting work. Can you tell me? I know it would probably be different with every piece, but do you feel more connected to a work that that you commissioned?

B: I certainly feel more connected when I have worked with someone that I know and I care about, which James would be someone that I know and care about, and who I know has put a lot of his own heart and soul into the piece, but also especially when it's a long-term sort of co-creative process. I wouldn't take any ownership of James's brilliant concept here, but the fact that we sort of found our way to this piece together, I think makes it more meaningful to me. I think this piece, especially—this has not happened to me with every piece—but when I received this piece in the mail and I sat down to play it, I didn't stand up until I was done reading it through. And I was totally in tears by the time I finished. And that does not happen to me. I've had a lot of commissions. And I get the piece and I'm like, okay, there's some things to work on here, or some things to change. Some things that aren't going to work for the ensemble. But this was so carefully, thoughtfully crafted and polished by the time it was in my hands. I just immediately... I don't know if I called him or I texted him or emailed him, but I was like, 'James, this piece is incredible. I think it's one of the best things we've ever commissioned.' And so, this has always had a really special place in my heart. And I think we were conceiving this in 2015. It came to me in very early 2017, like January 2017, at a time when there were a lot of other things going on. And that was not the motivation of this piece. But there was something really brilliant about what he was saying that really rang for me right then. And by the time we premiered it in June, I think it rang for a lot of people. I mean, he'll tell you that he doesn't write anything to be a

commentary on the immediate present. But he has a real way of saying something. Anyway, so I guess, my process, often I will have a lot of back and forth with the composer who will rewrite some things, will re-voice some things. And writing for a women's vocal ensemble doesn't always happen the first time. People haven't figured out how to do that. Even really experienced composers—just not many people have spent much time figuring it out. Right? That's why we don't have that much music. And so...often there's a lot more polishing to do. I think James is a conductor and knows vocal ensembles so well. He had thought of everything. Everything was in the score. There were a couple of typos, maybe. And a couple of things, the cellos and I worked out some things that were maybe a little less idiomatic. But, he works in a way that I felt like I started with a finished product, which was really awesome. And he was there with us in our first rehearsals and helped us sort of shape that premiere performance. And then he was at both of the residencies last year. He was with me again. And we have a really great personal relationship. And between all of these performances, we've seen each other many other times and talked about how we might work together again. But, you know, I think we have a really good collaborative energy that just doesn't happen every time. I've commissioned a lot of music and we have some ideas for what we'll do next. He's gifted.

D: It seems like it's kind of the perfect combination of work and artistic styles and understanding.

B: Well, he... yeah. His sort of obsession, again, with literature and with words. And he has a way about him that is not parallel to me. I'm very much sound-world oriented. I'm very interested in harmony and color and rhythm and texture. And text is not always at the front of my priorities, which is a crazy thing to admit as a choral conductor. But in his piece, I can't not be on the text all the time. So that's also great to find someone who sort of complements you in that way.

D: Moving on to preparing the work. Can you describe your rehearsal process with Lorelei when you're working on a brand-new work that they've never heard?

B: In general, or with this piece specifically?

D: Maybe with this piece.

B: Yeah. With this piece. It was a special project that came together in June of 2017. They probably got the score from me in April. Whenever he delivered it, I don't think I had any edits. I think I sent it straight to the ensemble and then they prepared on their own. And we probably had four days of rehearsal. One of those days with the cellos. And then we did two concerts. As far as the process, I mean, hopefully when we get together, we spend no more than a day really hashing out the technicalities of it. I felt like with this piece we spent a lot of time talking about delivery of text, text stress and diction and phrasing. A lot of that's really naturally in there. But there's also a lot of raw, rhythmic energy that can be countered by having a little bit more fluid vocal line. And we were transformed. I mean, I think we were at a period of transformation as an ensemble at this point anyway. But this is one of the first pieces, I think, that was written for us that really let the group sing, like really be vocally present. I don't know if that was about the cellos. I don't know if that's just about James's writing. But I remember coming out of that concert and being sort of blown away at the sound the group was putting out.

D: I think, it seems, like you said, he knows the voice, just where everyone was, and some of those full, full chords and everybody's out of each other's way. And just in the right spot. It comes through.

B: Yeah. There's not too much low, low alto... not too much high, high soprano. So many people when they write for Lorelei, they want to write for thoroughly eight-voice divisi all the time. And he does a lot of three-part writing and some four-part and only really goes to that full eight-part at the end. Is that right? Only in the dream?

D: He said he saved it for the end.

B: Which is so powerful. And I think that there are other times where the top is more divided, but the bottom is really unified, and I think that works really well. Contraltos don't resonate in the same way as tenors, and he knows that. So, if he's gonna use that contralto range, he's going to be thoughtful about how that's going to balance with the upper voices. And also, I mean, the other most stunning bit is the unison movement: "The state is never an end in itself." And so, when he knows to do that... and so few people will write a unison line for us. We do a lot of chant—we can do that. And then to break out of that into this farewell, which gets, I think, into one of the most beautiful peaks, this "No youth have sung the bridal song. No flowers for me, it's death I wed." And this punctuation of the unison cello is so powerful. And then it goes into this mysterious "it seems so" which takes us to the dream. Everything from ten forward. I think the way that he thinks about the voicing and how he dramatically breaks it out from that unison is really... I think that was brilliant.

D: We spend a long time doing score study and practicing it on our own, but were there any unexpected challenges that you discovered when you were rehearsing and performing the piece?

B: Some of the transitions, I guess, were a little challenging. Some of the tempo transitions, but I mean, it's just... A well-written piece falls into place so much more easily. You can make a lot of things sound good, but some things take a lot more time to make them sound good. This, to me, sort of found its footing really quickly.

D: The singers felt the same way?

B: Yeah. When I do it with students—8b: that humming is harder. That movement is harder than you think it's going to be. It was a different thing for me to do it with students last year. A section that was very hard, tessitura-wise for young voices, is this "they forge on" Page 39, measure 59. This is in the seventh movement. Because the seventh movement is really long and pacing that—dramatically—it's very sectional. And there are things that come back like "O numberless wonders." But then you get, and this is necessarily this way... it's like he did it on purpose this "they forge on." You're already exhausted. It feels very, sort of pedantic, and tessitura-wise for the sopranos—it's right in their passaggio, or it's peaking at their passaggio many times in a row. It just goes on and on, and it gets higher and it gets more crunchy. I remember that being somewhat of a challenge for Lorelei the first time. And we had to work on it, maybe a little bit more. When I did this with students, that was a feat for them to get through that. But again, that's what the text is, right? So, if you only do that once... but if you wrote a whole piece like that,

then you're like, this person knows nothing about the voice. But this also cut because of the range that it's in. And the S2s are up there, too. It really cuts through. So, I think that's the hardest part to put together. And I do think that the final movement, the eight-voice is hard to balance.

D: Especially if you only have one on a part it's harder to...

B: I think for Lorelei it works because our lower voices resonate in a more mature way. But even with them, it becomes really a little bit top heavy. And then with young voices—around middle C—can't make the sound, unless they're really well trained and it can be exhausting. So, I think balancing that takes a lot of control from the sopranos, which can be harder, depending on your group. But that worked well for my students to do it with Lorelei when I did it with eight students and eight pros. That was actually pretty great because it gave the pros like a little more filling and it gave the students a feeling of power in that section that they couldn't create for themselves. I think that's the part that is the hardest vocally. The opening seems hard, but it's not. That very opening movement is a little crunchy. But again, so much because of the text stress propels itself forward, it feels almost recitative-like. Like [singing] "during the time of the Great War. There were two sisters."

D: Well he's got the syllabic stress—it's so great.

B: He's on. It's so on. And you can do something with that. You know, it's not like every singer is going to know how to take that off the page. But you can tell what he wants you to do.

D: You know that really came through. I was looking through and was like, wow. And if it wasn't, there seemed to be a reason why something would be in a different metric stress.

B: Right. I don't know if you know any—I mean we all know Pärt's tintinnabular, really vertical structures and his choral pieces. But if you ever looked at any of his more operatic pieces—and the one I'm thinking of right now is *L'Abbé Agathon*. But there was a dramatic character to it. And it's not... it has some freer vocal tone in it... solo bits. When I first read [*Antigone*], I was like, this is like Pärt. There's something about that. Not like Pärt *Magnificat*. Like Pärt, dramatic.

D: Sometimes as we keep performing something, sometimes we “get it” more later. For your singers, did they immediately jump on this? Or did it happen throughout the process, or as they did it with the residencies?

B: For the Lorelei women? They got this piece right away. They just loved it. We all did. And I think there's something about the first time you perform something and even the second time you perform it, you do feel like you're a little on your tippy toes. And if you've only rehearsed for four days, it feels very fresh. And that first performance... although I do remember that premiere—unlike many premieres of contemporary music—feeling pretty rooted. It felt like there were some transitions with the cellos that I felt weren't what I wanted. But it was—the recording you listened to is our premiere performance—and I thought it was pretty solid. But I do have to say the next two times I did it, the roster was different enough from the premiere. We had subs and stuff. There are some folks that did it every time... a few folks. I grew with the piece a lot. I don't feel like I necessarily understood the piece more. I think I understood the

narrative of it and the text and everything the first time through. There was no question. But of course, teaching it to students for an entire semester as opposed to four days with Lorelei, I really dug into it in a different way. And by the time we were performing it here [at Bucknell], I felt like I knew it incredibly well. And so, I had a comfort, and we had a really killer cello quartet when we did it last spring, which is who I would record it with. So, I mean, it definitely gets in my bones a little bit more... dramatically. And I think the pacing of it gets better. That's the other hard thing to get right. The first time in a multi-movement work, I think, can be the pacing. You think you know, and then you listen to the recording and you're like, hmm, I should've waited longer there or that tempo should have been three clicks faster. That just felt too sluggish or something. So, it's definitely seeped in a little bit more.

D: I haven't seen any pictures or video or anything. When you performed it, did you incorporate any staging or lighting effects?

B: We haven't, no. I just have Creon on the end, my trio... actually the trio I sometimes brought forward. I mean, it wasn't dramatic staging. I've thought about how to do this with some other layers. James, I'm not sure is too wild about adding any layers to his music, like visual things, but I think it could be really stunning. There's a space in Boston. It's like a view from above. And I can imagine Creon in the center, the spotlight doing that...some of those amazing...or Antigone, honestly, when some of the ensemble is singing, as Antigone... I think there would be ways to do some minimal staging and lighting. I wouldn't want to stage it because I think that the ambiguity of when it's Antigone versus when it's Sophie is so awesome. I don't even know if he did that on purpose.

D: He used the word seamless and that is a very good word.

B: I had to go through. I was like, I can't tell. Is this Antigone or is it Sophie? And sometimes in the middle of a movement he switches. And you can't tell. And I think if you were to stage it, that could be...

D: I was thinking, I guess more in terms of when someone is Creon and then she steps back into the ensemble, as opposed to Antigone. Because I think that's one of the really cool things because Antigone is everybody. When I told my professor about it I was like, 'Oh my God, and we're all Antigone!'

B: And that's like Pärt too. Because Pärt will do, like the evangelist in Pärt is always a trio.

D: Right.

B: And I love that: an ensemble being a character. The only individuals are Creon and Ismene.

D: So, I was wondering about for them... and I asked him, and he said he specifically had the voice in mind for Creon.

B: Yes.

D: And he said: 'you might have seen her.' And I was like, is she the really tall blonde? And he said yeah. He said: 'she didn't need to step out.' and I was like OK I get that...just that she just was regal in her person and everything. And so, I was like, OK. I can see that.

B: I have to say, too, that so often when somebody wants to write something for us, they hesitate. If it's a dramatic narrative where there's characters, and there's a male character, they'll leave the male character out and we'll have to tell the story with only the women's voices. But you can't tell this without Creon.

D: You gotta have him.

B: And it's so great and so in-line with Lorelei's mission, that we would tell the whole story regardless of the fact that there's no men on the stage. So, in this, Creon... and also that Creon's not a contralto. Creon's a soprano. And I think that's awesome. It's a really, really great choice.

D: Yeah. That rings true. So, in terms of how the stage was set up, when you did it, where were the cellos in relation to the singers?

B: Right in front of me.

D: OK. And then they were behind the cellos?

B: Yeah. Two arcs.

D: One of my questions was: What were the challenges of conducting this? You were talking about transitions?

B: I don't mean—tempo transitions, making sure—not that they're right, but that they just feel right. That the pacing is right, that the relationship with the tempos is right. And I think that just took me a little bit of time. You know, so many pieces you can sort of look at all the great recordings of how everybody's done these transitions and you sort of get it. But with a new piece, sometimes it just takes a few performances to get that stuff right. I think James and I agree we've gotten there now. We know how to do this piece. And he's very hands off about that stuff. He wouldn't ever tell me in a soundcheck: 'I think you should...' He definitely just let's me do it.

D: Since they weren't moving around in order for them to kind of come to life and be recognizable, for the named characters, did they do anything for the people to be able to know that this was now Creon and not just a solo?

B: It's in the program when I do it and I make sure that it's clear who the voices are. I think so, yeah. I have a libretto. So, I'm just assuming that people are paying attention to that. But maybe they're not.

D: Well, they could get so wrapped up in it. But if they also know the story...

B: But there's also: [singing] 'then Creon...' So, it is set up so you wouldn't have to if our text is good enough. And I think another way, that if I was going to do this again, I'm moving towards projected texts. I think you can definitely identify the character. I think what could be really great, even though she functions not just as Creon, would be to have her slightly, let's say everybody's in black with white accents, and maybe she's white with black accents, or something that's just a subtle 'this is a different character,' or vice versa. Ismene, she steps forward. And again, I think that's just clear who she is from the narrative. And a good oratorio will do that. And that's what he's so good at, which so many composers these days just don't write that way. It feels like old school, but also really forward thinking.

D: I know it sounds like I'm obsessed with the cellos, but when you were working on it, with the college singers, how did you mitigate the challenges of then, bringing the cellos in after?

B: We played with... we had the reduction, which is kind of an annoying reduction to play because it's so low. But...there are only a few spots where it's really different for them because it's cello and not piano. But in more cases than not, it's easier with the cellos because it's resonating in a sustained way. And you can more clearly hear the individual lines than you can on the piano. I actually think that it helped them. I had the cellos here at Bucknell for one day before the performance. I think we had an evening rehearsal. I rehearsed with cellos alone. We had an evening rehearsal with the choir. And then we had soundcheck. And that was it. But they were so ready to go, and I knew the piece really well. So, I knew what to tell them to listen for. I'm trying to think if there were any spots that were especially challenging. I also had the same principal cellist for every performance of it, so that helps. This is hard. Number five. Keeping that in tune.

D: This is the one where it's a long time? Oh, yeah. He's got the little cues. And it's a long time before they come in.

B: It's a long time. And, again, it hangs out a little bit in some tessitura that can be hard for young singers and the lower voice doesn't resonate as much as the top, so it gets a little top heavy. And so that was one where we really needed to know what that felt like to take this pitch from the cellos, the low Ab and then—start in the middle of your voice and then get up over your first break and then get up over your second break. All in one breath. For the sopranos—not quite up over your second break—that's a tricky line. So, we worked on that a lot.

D: Did you do vowel only kind of stuff?

B: You know, I don't think I ever rehearsed this... This is rare for me. I rehearsed this on text because I think it's so text driven... I might have done this on "no no no," to just free them up. And I do think the vowels can be tough: 'everywhere and at all times.' It's a lot of ah, so that helps, but 'evil is lurking,'—that can get a little stuck. I think text stress—more than vowels—helps something like this move. And making sure that you hit the right tempo. Because this is slow, and they need to know how to pace their breath from rehearsal one. So, if you rehearse it too slow or too fast... This is one where I'd be really steady about tempo so they can start planning their breaths right away. Then by the time they get to bar eleven, they're fine. Because then it just gets more dramatic and there's more doubling. But these are all optional. And I

actually think that some of these optional notes are kind of nice, not just to check pitch, but they're just nice to give a little bit more to the bottom. Especially at bar twenty-three. This gives more bass to it also. Which could be nice. I mean, again, that's just like punctuation. And I think with younger voices—if you don't have any pros in there—then that could be really helpful. Not just... I mean, even if they can stay in tune, that can help bring out that text.

D: It does give a little relief too, knowing that it's not just you up there. That there's somebody else playing something.

B: Yeah. But there's so much where the cellos... I think that's helpful. And I think it's rhythmically helpful. There can be a couple of spots that are tough to find the pitches, but you can do that with piano. It's really a very nurturing thing to sing with cello quartet. It just feels so good. It just makes it feel easier, I think.

D: OK, so I had some extensions about martyrdom. I know you said that when you got it and when you started doing it, times had sort of changed in the country and all. I asked him about social justice and he really had a cool answer. That social justice choirs are really cool, but that's not really his aim.

B: That's not what he's doing.

D: But what, to you, does martyrdom have to teach us in today's society?

B: Oh man, that's a big question. Well, I think that... I don't know if this is so much about martyrdom as it is about activism, what I'm about to say. But what I discovered in creating this program, which the premiere program was entitled “Witness.” And I didn't even realize this, it's just a coincidence that actually martyrdom means witness.

D: Yeah. I learned that from your program notes.

B: But I didn't know that before I titled the program. I had sort of created this concept of this idea that when we are witnessing something in our society, in our culture, that moves us in one way or another—if we have a gut feeling about something, that we have this responsibility to respond. And being a witness, you know, the first thing I think of when I think of that word is someone who witnesses something happening, you see it happening. But the completion of the role of being a witness is to testify—is to speak to what it is that you have seen, and you have experienced. And maybe the goal of that speaking—of that witnessing—is to change something. Maybe it is to add perspective. Maybe it is for your own release. But I think, whether it's a political situation, which I guess both of these characters are in political situations—where they are observing a state that is exercising power in a way that is tamping down people, tamping down the individuals. And this idea that we can be so trusting of the power of the state and unquestioning of the power of the state, or even just take it for granted that it's always there to protect us. I think that—especially in a privileged country like the United States—I haven't spent enough time thinking about how I should be bearing witness to the goings on within my country, and what is just and what is unequal and what deserves to be spoken up about. And I think we've seen a lot of that since the year before we premiered this piece. There's been a wave of activism

here and maybe some of it is very privileged and ideological in a nonproductive way. But I think, whether it's actual martyrdom—dying for a cause—or it is a willingness to make yourself vulnerable for something that has had a profound effect on you, to be able to articulate what you feel is unjust, even if it's not affecting you. And that's the thing about this piece to me that really just cut to my core... that it's so easy for so many people in the United States to look at injustice and feel sadness, but to not be affected by it on a daily basis. It's really easy to just get up and go on the next day and sort of forget about it until it comes up in the news again. But, the news is always going to come up with a new story and that story is going to go away. And if we're not paying attention to injustice in our criminal justice system, or we're not paying attention to climate change that's affecting our coastal communities because we live in a place that's just a couple of degrees warmer, or we know there is mistreatment of young women in a country that is so far away from us... And we have a sympathy for that. But because it's so far away, do we really need to do anything to help them—or can we? And I think we can feel so helpless. So maybe the idea of martyrdom today is also about a willingness to put yourself forward for someone else. And again, that's what both of these women are doing. Antigone did not need to do this. This was for her brother. Right? Sophie Scholl had her own investment in what was happening in World War II with the Nazi regime. But she probably could have gotten by and done nothing and just gone on and been a student, and so could her brother. She could have been in there, to...I don't know if you've watched the movie of her final days?

D: No, I just read a biography of her.

B: It's a really fantastic movie. The entire thing is the final days of her questioning... How she was asked to tell what she had done. And there are so many times where she could have gotten herself out of it. And she just doesn't.

D: It seemed like, from the biography I read, the person who was interrogating her was kind of trying to give her an out. Or like, maybe felt some kind of sympathy for her, for whatever reason. Also, really weirdly similar to Antigone where Creon is trying to get, you know, depending on—and I was telling James, the problem I have understanding the work is I know the Anouilh adaptation much better than the Sophocles one. Because that's what we had in our theatre textbooks in high school. One of them is more, I think she's more combative with Creon in the Anouilh, but he's giving her all these opportunities to just move on with her life. I think it's more in the Anouilh one. But she's insisting on: 'No, I did this. And if you let me go, I'm going to go do it again.'

B: So, it's doing it when you don't have to. And also, the idea of being a youth. How old is Antigone? Do you know?

D: I don't know. I know that Sophie Scholl was twenty-one.

B: Yeah, but they're young. It should be the time in your life where you're gonna make a decision because, well, you have so many years left to live. Except that's almost the only time in your life where you feel like you would make this decision. It's like you still feel that it matters. I think that's the other thing that I see. I remember around the time of Marjory Stoneman Douglas High School shooting and the uprising of the youth there. And was that in 2018?

D: Yeah, I think it was last year.

B: But I mean, there has been an uprising of youth activists in our country also in the last couple of years in a way that we hadn't seen in my lifetime. I think we've been pretty complacent. I mean, a lot of people have been able to be. I think there's certainly people in the U.S. that haven't been because their situations are less privileged. Anyway, does that kind of answer your question about martyrdom?

D: Yeah. So, for your students who are about the same age as these women, did they notice that connection? Because James mentioned that when he was talking about the residency. And he said he was struck by the fact that the women who were singing—the college women were about the same age as the women in the story. And that it was really powerful to see them singing this.

B: Yeah. I mean we definitely talked about this and I tried to bring that home to them as many times as I could. You know, they can get so caught up in just the doing of the piece. I watched my young students get to a place of understanding of the character and the texts sooner because I think it felt relatable—I mean, not in that, oh, I've been in this situation. But it felt like it could have been them. And probably more so for some than others. But, the reason I did it here that year: *Antigone* was the campus-wide, first-year reading. So, there was *Antigone* programming all over campus, all year. And this was sort of the culminating residency for that. They had all read it at the beginning of the year. And so, they were like: 'I think I kind of remember Ismene and Creon.' And so, we had to sort of unearth some of the things they had talked about in their other humanities courses. But for them to then get to take that and put it out as a performance... but in a piece that was taking a new perspective on this story, that they had studied in isolation... I think was really powerful. And many of them didn't know Sophie Scholl.

D: Well, I had never heard of her.

B: Yeah. Or the White Rose movement. And I think more people know about it than I realize. I've mentioned it to people since then. Occasionally someone's like, oh yeah.

D: She was voted by Germans as the number one, like an important person for creating change or something like that. And I was like, wow, I'm really out of the loop. I have one last question. What do you think is the role of music in supporting issues of social justice?

B: Well, there's a quote that I quote a lot these days by Chimamanda Ngozi Adichie. Do you know her? She wrote *Americanah*. *Americanah* with an H at the end. She's a blogger and a writer and just a brilliant kind of philosopher. And in her book, *We Should All Be Feminists*, she says: 'Culture doesn't make people. People make culture.' And I really think as artists, we are making culture. And I think that when we are commissioning new music—which I think is the responsibility of anyone that wants to call themselves an artist. I don't ever just want to be a performer. I want to be an artist. I want to be creating new things. And I feel a responsibility for the work that I do—whether it's programming an existing work or commissioning a new piece—for it to say something that feels relevant to the community that I am singing with and singing for. And I think that often that statement can be about a very specific social situation and a gap in justice, a gap in understanding, a gap in sort of understanding the parallels between traditions. I

don't really think of the work I do as social justice artistry. But I think that it can go there because I'm looking for ways to make repertoire relevant for a contemporary audience. And I think if we're going to do that, we have to be very aware of what's going on around us and what people are thinking about and what they're feeling and where they feel their inadequacies are and where they feel that not enough is being said. And so often I feel that it's indirect. This was not a piece that I think James or I set out to say something about, you know, today. We were saying something about women, and I guess the power to influence larger communities in their pursuit of justice. I wasn't thinking about a contemporary justice issue. But I think when it's done really well, as James has done here, when he takes texts and weaves them together in a way that feels really personal, that it can say something for a lot of different communities and situations...in the future and even looking back. So, I would probably be similar to James in that I don't consider the specific work of music for social justice to be my work. But I would be lying if I said that I'm not thinking about social issues in my programing. I think I want everything that Lorelei does, and my students do... any group that I'm working with to feel culturally relevant. It's not enough to me to do music because it's beautiful. It's not enough to me to do it because it shows off our technique or the incredible power of the human voice, which is incredibly powerful. But if we're doing an art form that has this one unique thing that no other musical art form has—which is text—then we have to say something. I feel like that's a responsibility. And that's where all my programing comes from, as I just always feel like maybe I'm saying something that's really personal to me and I hope it means something to someone else. Sometimes maybe I hope the programing is saying something that I've gleaned from experiences that are not my own. And you know, we're at sensitive times. It can feel like appropriation when you want to say anything about anything that's not your own experience. But if all I ever do is music about a girl who grew up in South Dakota and then moved to Boston, you know, then I'm not sure what I can say. But I think my experiences are deeper than that and they can apply to more situations than my own. So that's always my goal. Does that answer a little bit?

D: Yeah.

B: That's a little broad.

D: I think you put that really well.

B: I think ownership of any issue or any perspective—that conversation can be dangerous. If we aren't allowed to make music that comes from somewhere other than where we come from, then I don't know where we're going to develop empathy. We have to be able to do that, especially with students, and women have to be able to sing the stories of men and men have to be able to sing the stories of women. So, I think that I don't like to think about ownership in that way. But when we borrow or we quote or we reference something that is not our own, we have to do everything in our power to understand where those words or that tradition is coming from and treat it with the utmost respect. And if we have trouble doing that, then we need to leave that bit of art-making to someone who can.

D: Thank you.

B: Well this is fun.

D: Thank you so much.

B: Well, it's fun to talk about a piece that I love.

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VITA

Dominique Petite is a candidate for the Doctor of Musical Arts degree (D.M.A.) in choral conducting with a minor in music education from Louisiana State University. While at LSU, she was instructor of record for “Rudiments of Music,” conductor of the LSU Chamber Singers, assistant conductor of the LSU A Cappella Choir and LSU Chorale, and graduate teaching assistant for Undergraduate Conducting. Ms. Petite earned her MME and BME in choral music education from The Florida State University.

Ms. Petite taught Choir, AP Music Theory, Guitar, and Theatre in Florida and Georgia before pursuing her doctorate. She became familiar with the techniques and philosophies of Robert Shaw during her ten seasons singing with the Atlanta Symphony Orchestra Chorus, five of which also included membership in the ASO Chamber Chorus. In addition to women’s choir pedagogy, her academic interests are in music theory pedagogy and mentorship throughout the teaching continuum.

APPENDIX C. IRB FORMS

Application for Exemption from Institutional Oversight

Unless qualified as meeting the specific criteria for exemption from Institutional Review Board (IRB) oversight, All LSU research/ projects using living humans as subjects, or samples, or data obtained from humans, directly or indirectly, with or without their consent, must be approved or exempted in advance by the LSU IRB. This form helps the PI determine if a project may be exempted, and is used to request an exemption.

-- Applicant, Please fill out the application in its entirety and include the completed application as well as parts B-F, listed below, when submitting to the IRB. Once the application is completed, please submit the completed application to the IRB Office by e-mail (irb@lsu.edu) for review. If you would like to have your application reviewed by a member of the Human Subjects Screening Committee before submitting it to the IRB office, you can find the list of committee members at <http://sites21.lsu.edu/wp/orag/human-subjects-screening-committee-members/>.



Institutional Review Board
Dr. Dennis Landin, Chair
130 David Boyd Hall
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P. 225.578.8692
F. 225.578.5983
irb@lsu.edu
lsu.edu/research

-- A Complete Application Includes All of the Following:

- (A) This completed form
- (B) A brief project description (adequate to evaluate risks to subjects and to explain your responses to Parts 1&2)
- (C) Copies of all instruments to be used
 - *If this proposal is part of a grant proposal, include a copy of the proposal and all recruitment material
- (D) The consent form that you will use in the study (see part 3 for more information.)
- (E) Certificate of Completion of Human Subjects Protection Training for all personnel involved in the project, including students who are involved with testing or handling data, unless already on file with the IRB. Training link: <https://about.citiprogram.org/en/homepage/>
- (F) Signed copy of the IRB Security of Data Agreement: <http://www.lsu.edu/research/downloads/IRB-Security-of-Data-Agreement-Form.pdf>

1) Principal Investigator: Dominique Petite Rank: Graduate Student

Dept: Music Ph: E-mail: dpetit5@lsu.edu

2) Co-Investigator(s): please include department, rank, phone and e-mail for each. If the co-investigator resides in the EU, a GDPR consent form must be signed by the co-investigator prior to study submission for IRB approval.

*If the Principal Investigator is a student, identify and name supervising professor in this space

Dr. John Dickson is the supervising professor. He is a full professor in the School of Music (College of Music and Dramatic Arts) and is the Director of Choral Studies at LSU. His email is jdickson@lsu.edu and his phone number is 225.578.2569

3) Project Title: James Kallembach's Antigone: A Conductor's Guide

4) Proposal? (yes or no) ☒ NO If Yes, LSU Proposal Number

Also, if YES, either

☐ This application completely matches the scope of work in the grant

OR ☐ More IRB Applications will be filed later

5) Subject pool (e.g. Psychology students): Two adults: James Kallembach and Beth Willer

*Indicate any "vulnerable populations" to be used: (children <18 the mentally impaired, the aged, other).

*Projects with incarcerated persons cannot be exempted.

6) Does your study include participants (counting MTurk) in the 28 member states of the EU or the three additional countries? ☐ Yes ☒ No
(Austria, Belgium, Bulgaria, Croatia, Republic of Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, UK, Norway, Iceland, Lichtenstein)

7) PI Signature Dominique Petite Date 11-4-19
(no per-signatures)

** I certify my responses are accurate and complete. If the project scope or design later changes, I will resubmit for review. I will obtain written approval from the Authorized Representative of all non-LSU institutions in which the study is conducted. I also understand that it is my responsibility to maintain copies of all consent forms at LSU for three years after completion of the study. If I leave LSU before that time, the consent forms should be preserved in the Departmental Office

Part 1: Determination of "Research" and Potential for Risk

- This section determines whether the project meets the Department of Health and Human Services (HHS) definition of research involving human subjects, and if not, whether it nevertheless presents more than "minimal risk" to human subjects that makes IRB review prudent and necessary.

1. Is this project involving human subjects a systematic investigation, including research, development, testing, or evaluation, designed to develop or contribute to generalizable knowledge?

(Note some instructional development and service programs will include a "research" component that may fall within HHS' definition of human subject research).

☐ Yes

☒ No

2. Does the project present physical, psychological, social or legal risks to the participants reasonably expected to exceed those risks normally experienced in daily life or in routine diagnostic physical or psychological examination or testing? You must consider the consequences if individual data inadvertently become public.

☐ Yes - Stop. This research cannot be exempted - submit regular application for IRB review.

☒ No - Continue to see if research can be exempted from IRB oversight

3. Are any of your participants incarcerated?

☐ Yes - Stop. This research cannot be exempted--submit regular application for IRB review.

☒ No - Continue to see if research can be exempted from IRB oversight.

4. Are you obtaining any health information from a health care provider and/or participant (when participant physically resides in an EU country) that contains any of the identifiers listed below?

A. Names

B. Address: street address, city, county, precinct, ZIP code, and their equivalent geocodes. Exception for Zip codes: the initial three digits of the ZIP Code may be used, if according to current publicly available data from the Bureau of the Census: (1) The geographic unit formed by combining all ZIP codes with the same three initial digits contains more than 20,000 people; and (2) the initial three digits of a ZIP code for all such geographic units containing 20,000 or fewer people is changed to '000'. (Note: The 17 currently restricted 3-digit ZIP codes to be replaced with '000' include: 036, 059, 063, 102, 203, 556, 692, 790, 921, 830, 831, 878, 879, 884, 890, and 893.)

C. Dates related to individuals

i. Birth date or date of death

ii. Admission date

iii. Discharge date

iv. And all ages over 89 and all elements of dates (including year) indicative of such age. Such ages and elements may be aggregated into a single category of age 90 or older.

D. Telephone or fax numbers

E. Electronic mail addresses

F. Social security numbers

G. Medical record numbers (including prescription numbers and clinical trial numbers)

H. Health plan beneficiary numbers

I. Account numbers

J. Certificate/license numbers

K. Vehicle identifiers and serial numbers including license plate numbers

L. Device identifiers and serial numbers

M. Web Universal Resource Locators (URLs)

N. Internet Protocol (IP) address numbers

O. Biometric identifiers, including finger and voice prints

P. Full face photographic images and any comparable images

Q. Any other unique identifying number, characteristic, or code; except a code used alone or in combination with other information to identify an individual who is the subject of the information.

☐ Yes - Stop. This research cannot be exempted--submit regular application for IRB review.

☒ No - Continue to see if research can be exempted from IRB oversight.

Part 2: Exemption Criteria for Research Projects

Please select any and all categories that relate to your research. Research is exemptible when all research methods are one or more of the following categories. Check statements that apply to your study:

- ☐ 1. In education setting, research to evaluate normal educational practices.

- ☒ 2. For research **not involving vulnerable people [prisoner, fetus, children, or mentally impaired]**: **observe public behavior** (including participatory observation), or do interviews or surveys or educational tests:

*The research **must also comply with one of the following**:*

- ☐ a) The participants cannot be identified, directly or statistically;
- ☒ b) The responses/observations could not harm participants if made public;
- ☒ c) Recorded information is identifiable and IRB conducts limited review – **Adults only**

- ☐ 3. For benign behavioral interventions with collection of information (verbal, written, audiovisual recording) from **adult** subjects who prospectively agrees and one of the following is met

- ☐ a) Recorded information cannot readily identify the subject
- ☐ b) Any disclosure of responses outside of the research would not reasonably place subject at risk
- ☐ c) Recorded information is identifiable and IRB conducts a limited review

- ☐ 4. Secondary research for which consent is not required: use of identifiable private information or identifiable biospecimens;

*The research **must also comply with one of the following**:*

- ☐ a) Information or biospecimens are publicly available
- ☐ b) Recorded information cannot readily be identified (directly or indirectly/linked); investigator does not contact subjects and will not re-identify the subjects
- ☐ c) Information collection and analysis involving identifiable health information when use is regulated by HIPAA "health care operations" or "research" or "public health activities and purposes"
- ☐ d) Research by or on behalf of Federal department/agency using government-generated or collected information. Compliant with relevant privacy protections.

- ☐ 5. Research and demonstration projects conducted/supported by a Federal department or agency or subject to approval by dept/agency head and that are designed to study, evaluate, improve, or otherwise examine public benefit or service programs

- ☐ a) **Prior to commencing**, research must be posted on a Federal Web Site or in other way determined by the Agency.

☐ 6. Research to evaluate food quality, taste, or consumer acceptance.

☐ a) The food has no additives

☐ b) The food is certified safe by the USDA, FDA, or EPA

☐ 7. Secondary research for which broad consent is required

☐ a) Storage or maintenance of identifiable private information or identifiable biospecimens for potential secondary research use if an IRB conducts a limited IRB review

☐ 8. Secondary research for which broad consent is required. Research involving the use of identifiable private information or identifiable biospecimens. **All of the following are required:**

☐ a) Broad consent for the storage, maintenance, and secondary uses

☐ b) Documentation of informed consent or waiver of documentation was obtained

☐ c) Limited IRB review that broad consent is consistent with proposed research

☐ d) Return of research results not included in the study plan

Part 3: Consent Forms

* The consent form must be written in non-technical language which can be understood by the subjects. It should be free of any exculpatory language through which the participant is made to waive, or appears to be made to waive any legal rights, including any release of the investigator, sponsor, institution or its agents from liability for negligence. (Note: the consent form is not a contract)

* For sample consent forms, please [click here](#)

* The IRB prefers using signed informed consent. However, if that is impractical, an application to waive signed consent can be requested below. If this waiver is requested, the **IRB must be provided with the consent script** that will present the information to subjects regarding the study/research. All consent forms or scripts must include a statement that the study was approved or exempted by the IRB and provide IRB contact information to participants.

I am requesting waiver of signed Informed Consent because:

☐ (a) Having a participant sign the consent form would create the **principal risk** of participating in the study.

or that

☒ (b) The research presents **no more than minimal risk** of harm to subjects and involves no procedures for which having signed consent is normally required.

Now that your application is complete, please send it to the IRB office by e-mail (irb@lsu.edu) for review. If you would like to have your application reviewed by a member of the Human Subjects Screening Committee before submitting it to the IRB office, you can find the list of committee members [here](#).

From: Institutional R Board <irb@lsu.edu>
Sent: Thursday, November 7, 2019 10:11 AM
To: Dominique Petite <dpetit5@lsu.edu>
Subject: Re: Application for Exemption from Institutional Oversight for Dominique Petite

Hi,

The IRB chair reviewed your application, James Kallembach's Antigone: A Conductor's Guide, and determined IRB approval for this specific application (IRB #E11957) is not needed. There is no manipulation of, nor intervention with, human subjects. Should you subsequently devise a project which does involve the use of human subjects, then IRB review and approval will be needed. Please include in your recruiting statements or intro to your survey, the IRB looked at the project and determined it did not need a formal review.

You can still conduct your study. It falls under a certain category that does not need IRB approval.

Thank you,

Marie Laiche
Graduate Assistant
Office of Research and Economic Development
Louisiana State University
131 David Boyd Hall, Baton Rouge, LA 70803
mllaich4@lsu.edu

APPENDIX D. PERMISSION TO USE MUSICAL EXAMPLES

From: Dominique Petite
Sent: Friday, February 28, 2020 3:11:18 PM
To: James Kallembach
Subject: Permission to use excerpts

Dear James,
My defense date is Tuesday, March 3rd. I'm very excited about presenting my dissertation to the committee. Your work is going to be a big hit with my conducting professors. They both have professional choirs and I'm including links to their ensembles here:

John Dickson Coro Vocati

Trey Davis Red Shift Choir

We spoke long ago about this, but I wanted to officially have your approval for including excerpts of the score in my dissertation. Could you please reply to this email so we can make it official?

Many Thanks,
Dominique

From: James Kallembach
Sent: Friday, February 28, 2020 3:21 PM
To: Dominique Petite
Subject: Re: Permission to use excerpts

Yes you have my approval! I would guess it's 'fair use' anyway.
Thanks so much and I wish you the best of luck!

James Kallembach
Senior Lecturer in Music
Music Department
Director of Chapel Music
Rockefeller Memorial Chapel
University of Chicago

From: Dominique Petite
Sent: Friday, February 28, 2020 3:22 PM
To: James Kallembach
Subject: Re: Permission to use excerpts

Thank you so much!
Dominique